

HELPS IN  
TEACHING  
READING

MARTHA S. MUSSEY

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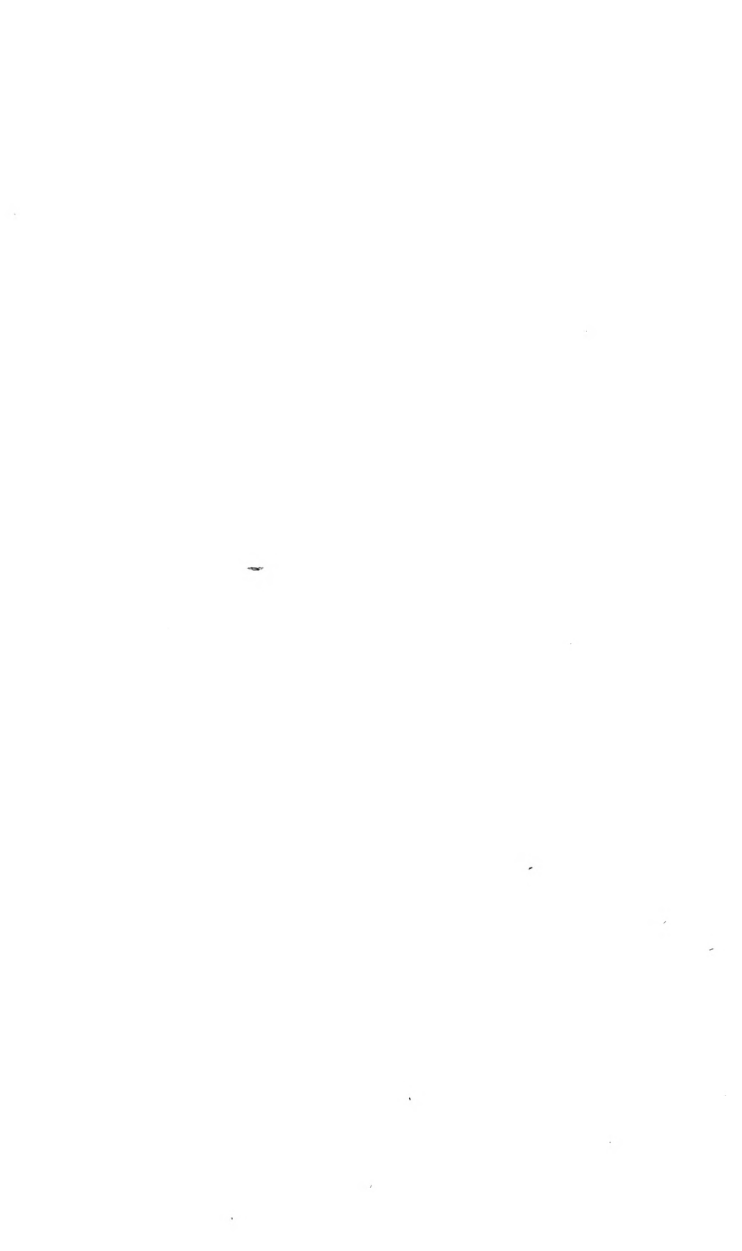
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# HELPS

IN

## TEACHING READING

BY  
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## PREFACE.

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GOOD oral reading is so seldom heard, and yet, when heard, is so greatly enjoyed that, even in the absence of more important reasons, the processes by which proficiency in it may be acquired are worthy of careful study.

But good reading—and by good reading I mean not the formal, declamatory rendering of dramatic selections, but the natural, intelligent and appreciative interpretation of an author's thought—serves a higher purpose than that of mere enjoyment. It brings the listener who, under the influence of indifferent, perfunctory reading, might be lulled into a slumberous state of passive receptivity, into a state of mental alertness. It puts him into vital relations with the author's thought. When the listener is in sympathy

with the matter read, good reading helps him to digest and assimilate it; when he dissents from it, good reading prompts him to vindicate his dissent by argument, or at least to reëxamine the grounds of his dissent.

Nor is this the only benefit. Intelligent reading is an intellectual, not a mechanical act. It not only inspires the listener, but it exercises a reflex influence on the mental processes of the reader. It is in the best sense educative; and therefore is entitled to recognition as one of the substantive elements of any course of training that aims at culture as its final product.

Good reading does not, then, as Dogberry says and as many persons believe, come by nature. It is not merely, or even chiefly, a matter of fluent utterance, agreeable voice, and musical modulations, invaluable as all these natural gifts, when found, undoubtedly are. Nor can it be taught by hap-hazard appeals in which the pupil is urged to imitate the emphasis and inflections of his teacher. On the contrary, it depends on definite, ascertainable principles, which, when clearly formulated, progressively arranged, and suitably illustrated, may be taught by the same methods that are followed in other departments of inductive knowledge, and with the same assurance of determinate success.

I confidently bespeak, therefore, for this little book,

which discusses in a helpful and practical way the principles on which good reading depends, and which embodies the results of prolonged and successful experience, a cordial welcome at the hands of the teachers to whom it is addressed.

JOHN TETLOW.



## INTRODUCTION.

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[T has been long felt by those who have given the subject of Reading much thought that a chief difficulty in the way of teaching it lies in the fact that it is not clearly formulated.

For this reason, success in this department depends more than in most branches of study upon the taste and skill of the individual teacher, who is often at a loss how to proceed in order to bring about results which may be earnestly desired.

To meet this lack of definite methods in some degree has been the aim of the writer in preparing this little hand-book. The book is not a compendium of elocution for elocution teachers, but is designed princi-

pally as an aid to the teachers of reading in our public schools.

The lessons which follow are the outgrowth of the writer's own work, and as such, it is hoped, will be found to have a practical value.

In the arrangement of the chapters, care has been taken that each subject should as far as possible logically develop from the preceding one; thus, the lesson on Key-words—which it is intended should suggest to the pupil's mind that reading is not merely *calling words*, but that every sentence has its *central thought*—is naturally followed by that on Picture-making, while the one on Contrast implies a certain amount of practice on the principles involved in these two preceding lessons.

For convenience' sake, each subject is given a chapter by itself, but in many cases several distinct lessons should be formed from one chapter. Thus, the chapter which treats of Articulation requires to be broken up into several lessons, in order that the subject may be properly developed. The number of lessons formed from the several chapters will naturally vary with different teachers, but it is strongly recommended that the error of giving too much at one time be avoided.

In teaching reading, enthusiasm on the part of the teacher is indispensable to success, since, however

clearly the subject may be presented, the appropriate expression of the thought and feeling depends to a large extent upon the amount of life and spirit which the pupil puts into his rendering, and this again depends upon the enthusiasm of the teacher. Let the lessons be very brief at first, if this is found to be necessary to keep up the interest.

The writer has long regretted that in the study of literature more attention is not paid to reading aloud with expression and feeling from the works of the authors studied. She is confident, from her own experience, that teachers would find *expressive* oral reading a valuable aid in leading the pupil not only to a better understanding but to a deeper love of the best authors.

One further suggestion, the old proverb, "Practice makes perfect," is applicable here. It is not sufficient that the lessons which follow be accepted and understood as theory. Unless they are diligently and persistently practised, the end sought will not be attained.

It cannot be expected that all the points upon which teachers may desire help will have been touched upon in this brief manual. If, however, the lessons shall furnish some slight aid to teachers in their endeavors to correct the lifeless and meaningless style of reading too often found in our schools, the author will feel that her aim is reached.

With much gratitude, the writer acknowledges her indebtedness to many friends for valuable suggestions, especially to Mr. John Tetlow, Head Master of the Girls' High and Latin Schools, for his generous encouragement and assistance.

M. S. H.



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# HELPS IN TEACHING READING.



## CHAPTER I.

### *PHYSICAL CULTURE.*

**I**T is not intended in this little manual to dwell very largely upon the subject of physical culture, but it will be found that a few simple exercises such as are described below will aid the teachers in training their pupils to acquire such a position of the body as will enable them to use their vocal organs most healthfully and easily, and will be at the same time most graceful in appearance. The exercises are designed chiefly to secure erect carriage of body, chest development and deep breathing, and it is earnestly recommended that they be practised frequently and with precision

until the habit of a correct position is formed. The teacher should be careful to see that the air of the school-room is pure before the exercises are attempted, and they should be given with brightness and cheerfulness, never being allowed to degenerate into a lifeless routine.

#### POSITION OF BODY.

The first requisite is a good sitting position. This is secured by training the pupils to sit well back in their seats with the shoulders back and the head high. In order to obtain a correct position it is not necessary that there should be rigidity; the faults to be avoided are, a slipping forward in the seat (which curves the spine) and a contraction of the chest.

It is a good practice to ask the pupils occasionally to sit in an easy, unconstrained manner, while still being careful to preserve the essentials of a correct position; they will thus acquire the *habit* of keeping the shoulders back, the head high, etc., even when they are bending forward over their desks or leaning easily back in their seats.

Children should not be allowed to sit with one

foot under them. I have known spinal difficulties to be brought on by this habit. Teachers should also be careful not to require a pupil to occupy a seat which is so small for him that his movements are cramped.

---

## SITTING POSITION.

### EXERCISE I.

*First.* Sit well back in the seat, supporting the lower part of the back against the chair, shoulders back, head erect, chin slightly drawn in.

Words of command: Sitting position! Ready! Position!

*Second.* Lean forward upon the desk, still holding the chest firm.

Words of command: Ready! Forward!

*Third.* Lean back in the seat in an easy, comfortable position, still holding the chest firm and the head erect.

Words of command: Ready! Back!

A correct sitting position having been obtained, attention should be called next to the standing position. The military position is the basis used in gaining this.

## STANDING POSITION.

## EXERCISE II.



Place the heels firmly together with toes well turned out. Bring the ear, shoulder, hip, knee and ankle into line; <sup>1</sup> let the arms hang easily at the sides.

Words of command: Standing position! Ready! Position!

The most frequent error in the standing position is the throwing out of the hips. This fault is very common with young ladies and interferes seriously with a graceful carriage of the body. I am convinced that the error is often brought about by zealous mothers who are constantly admonishing their children to "stand straight," the straightness to them meaning the throwing back of the shoulders; the child thus gets into a habit of bending back the upper part of the body which causes the hips to be thrown out.

<sup>1</sup> Were an imaginary line to be dropped from the ear, it would pass through the parts mentioned.

If the hips are first placed in the correct position and the shoulders then brought into line with them, this fault will be obviated. Teachers should be careful that there is no contraction of the abdominal muscles in this exercise.

The correct standing position having been acquired by the pupil, the teacher would do well to teach next the speaker's position; this differs from the military or standing position only in the position of the feet.

---

### SPEAKER'S POSITION.

#### EXERCISE III.



Place one foot about four inches in advance of the other, the heel of the forward foot being kept in line with the hollow of the back foot. Let the weight of the body rest upon the back foot, and bend the front knee slightly.

In recovering position<sup>1</sup> care should be taken that the pupil is not allowed to slide the foot

<sup>1</sup> By "position" the standing position is meant.

back; it should always be lifted and placed. On count one the forward foot is brought back to military<sup>1</sup> position, the knee being still bent; on count two the knee is straightened, which causes the weight to fall equally on both feet.

Words of command: Speaker's position, right foot! Ready! Place! Recover position! One, two!

Repeat the movement with the left foot carried in advance.

Repeat the exercise several times, using the feet alternately.

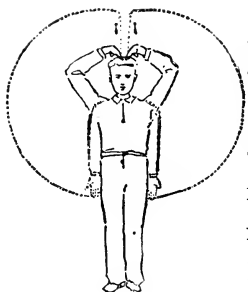
The speaker's position should be insisted upon whenever the pupil stands to read or recite. Practice for a short time will make it a habit, and it will be found that a uniform position of this kind will do much to break up the slouching manner of standing which teachers find it so difficult to correct, and will aid in preventing the swaying movement from foot to foot which is so common a fault among younger pupils.

<sup>1</sup> The heels together.



## ERECT CARRIAGE OF BODY.

## EXERCISE IV.



Standing in military position, place the tips of the fingers on the head.<sup>1</sup> After a deep inhalation,<sup>2</sup> carry the arms up over the head, then slowly down to the sides with palms front, stretching them to their full length. When the arms have reached the sides, stand for a moment in rigid position, then let them fall easily forward, still holding the shoulders well back.

Words of command: Hands at head! Ready! Place! Inhale! One, two, three, four!<sup>3</sup> Hold shoulders back! Drop arms! Exhale!

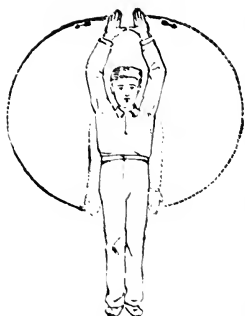
The arms are moving upward and down to the sides of the body through the four counts; the breath is exhaled so gradually throughout the exercise that at the close there is considerable air left in the lungs, which is expelled by one long exhalation.

<sup>1</sup> Be careful that the head is not drooped.

<sup>2</sup> In all the exercises, the lungs should be kept well filled with air.

<sup>3</sup> The movement of the arms should be slow and regular.

## EXERCISE V.



Let the arms be placed at the sides with the palms turned to the front (the shoulders being held well back), raise the arms slowly over the head, stretching them to their full length, until the thumbs touch, then return them to their original position at the sides.

Words of command: Carry arms over head! Ready! Inhale! One, two, three, four! Arms returned to sides! One, two, etc.

## CHEST DEVELOPMENT.

## EXERCISE VI.

*First.* Stand with the shoulders well thrown back, the head high, the arms at the sides. This position produces what is called the active chest.

*Second.* Drop the shoulders forward, contracting and narrowing the chest<sup>1</sup> (passive chest).

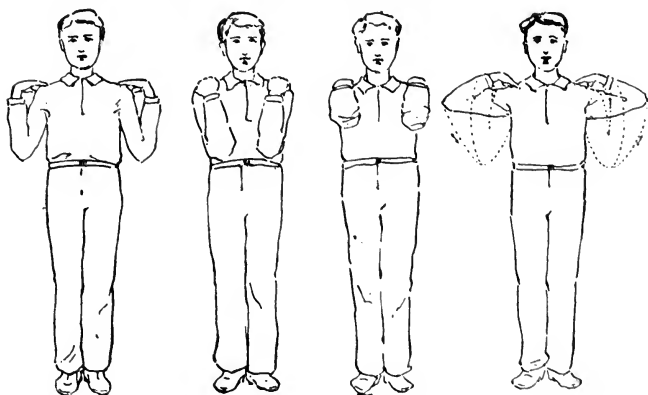
<sup>1</sup> Pupils should be taught that this exercise is purely muscular and does not depend upon the breathing.

Words of command: Ready! Active chest!  
Passive chest!

This exercise should be repeated several times, the active, or well developed chest being immediately followed by the passive, or contracted one; pupils thus realize almost unconsciously the benefit of the former position. Let the exercise be practised, also, in a sitting position.

#### EXERCISE VII.

1. Place the tips of the fingers on the shoulders.
2. Bring the arms round to the front until the elbows nearly touch.
3. Raise the elbows high in front.
4. Carry the arms around to the side, keeping the elbows high.
5. Drop the arms to the original position.



Words of command: Hands on shoulders! Ready! Place! Inhale! One, two,<sup>1</sup> etc.

This exercise may be varied by combining the movements into one continuous motion, omitting the counts.

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### DEEP BREATHING.

#### EXERCISE VIII.

Place the hands on the shoulders as in EXERCISE VII, then inhale (from the lower part of the lungs) and exhale, forcibly, several times in succession. Do not allow the shoulders to rise.

Words of command: Hands at shoulders! Place! Ready! Inhale! Exhale!

#### EXERCISE IX.

Place the hands flat against the sides of the waist, with the elbows held well back and the head high (not thrust out). Inhale, and exhale forcibly.

Words of command: Hands flat against sides! Place! Ready! Inhale! Exhale! Repeat several times.

<sup>1</sup> Let each movement take place on the corresponding count.

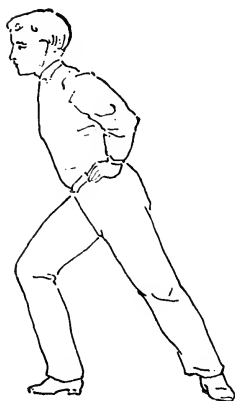
## EXERCISE X.

Stand with one foot in advance of the other in an oblique direction and the hands clasped behind the head (the head being held high); inhale and exhale.

Words of command: Right foot advanced, hands clasped behind head! Ready! Place! Inhale! Exhale!

Repeat, with the left foot advanced.

## EXERCISE XI.



The hands are placed upon the hips and the body is thrown forward to the right into a charging position; *i. e.*, the weight of the body is carried forward on to the right leg, which is thrust out in an oblique direction, the knee being well bent, while the left leg is held straight and tense, with the left foot flat upon the floor.

While in this position inhale and exhale, forcibly, several times.

Words of command: Right foot, charge! Ready! Charge! Inhale! Exhale!

Repeat, charging to the left.

#### EXERCISE XII.

*First.* Inhale and exhale through a certain number of counts; *i. e.*, let the teacher count a certain number while the pupils are inhaling and again while they exhale.<sup>1</sup>

*Second.* Inhale a deep breath, then exhale while counting aloud.<sup>2</sup>

<sup>1</sup> The number of counts may be gradually increased, but great care should be used not to carry the number too high.

<sup>2</sup> A sweet, quiet tone of voice should be used in the counting.

## CHAPTER II.

*KEY-WORDS.*

AS the expression Key-word is one which will be used frequently in our talks on reading, our next lesson shall be one on that subject. A teacher says to her class, "Class, suppose I were to say to you, 'The boy jumped from his seat' in this way" — the teacher speaks in a very slow, drawling manner — "do you like the way in which I say it?"

Almost universally the class say, "No."

Teacher, "Why not?"

Hands are raised.

Miss C, "You don't speak quickly enough."

Teacher, "Why do you wish me to speak quickly?"

"Because the boy jumped."

Teacher, "Do you like this way of saying it better?"

The teacher speaks in a quick, sprightly manner.

Class, "Yes, Miss Lee."

"And now, if in that same sentence instead of 'jumped' I had used the words 'rose quietly,' should I have read it in a different way?"

Class, "Yes."

Teacher, "How different?"

Miss B, "You wouldn't have jumped so with your voice."

Miss A, "You would have spoken just as you usually do."

Teacher, "Yes, you mean I should have spoken more quietly and smoothly, do you not?"

"Yes, Miss Lee."

"Let us now take another sentence. Suppose I say to you, 'Silence! we are nearing the outposts of the enemy!' in this way"—the teacher gives the sentence in a very loud tone of voice—"are you satisfied?"

Class, "No, ma'am!"

Teacher, "Why not?"

Miss A, "If the commander spoke in that way the enemy would hear him."



Teacher, "Why do you not wish them to hear?"

"Because he is going to steal upon them silently and surprise them."

"How do you know that?"

"Why, I think the word 'silence' tells that; the officer who is speaking wishes his soldiers to keep quiet."

Teacher, "Then do you like better this manner of saying it?"

The teacher now reads the sentence in an excited undertone.

Class, "Yes, Miss Lee."

Teacher, "And now, class, what word in the first sentence helped you decide how it should be read?"

Miss B, "jumped."

"And what words in the second sentence?"

Miss A, "rose quietly."

"And in this last one?"

Miss C, "Silence!"

Teacher, "And, pupils, what is the use of a key?"

Miss N, "To open things."

Miss R, "To unlock things."

Teacher, "And, then, what do you think is the use of a key-word?"

Miss A, "To open sentences."

Miss B, "To unlock the meaning of sentences."

Teacher, "Yes, and now who will tell us how the word 'jumped' unlocked the meaning of the first sentence?"

Miss T, "Why, it told us the boy was excited and in a hurry, and so he got up very quickly."

Teacher, "And who will define for us the expression 'key-word'?"

Miss A, "I think the key-word is the important word."

Miss B, "I think it is the word which stands for the chief thought, and it helps us, too, to decide how the sentence should be read."

Teacher, "Yes, those are good definitions; and now, class, you may find me the key-words in the following sentences:

"The cat sat purring lazily by the fire."

Class, "Purring lazily."

Teacher, "Yes; you notice we have two words here which cannot be separated, one belongs to and explains the other. We will call this a key-phrase instead of a key-word. Here is another

sentence. 'Puss darted angrily forward, showing her claws.' What is the key-word or key-phrase here?"

Class, "darted."

Teacher, "Is that one word sufficient; don't cats ever dart forward joyously?"

Class, "darted angrily forward."

Teacher, "Yes, that gives us the whole thought. Now, I want a volunteer to read these two sentences and show by her manner of reading the two different states of mind in which pussy was. I am glad to see so many hands; Miss H, you may try."

Miss H reads.

Teacher, "That is very good; how did she give you the impression, class, of the cat's sitting lazily purring by the fire?"

Miss B, "She read it in a sleepy way."

"And how, then, did she seem to make us see Kitty with her back up, angrily darting forward?"

Miss C, "She read it in a quick, sharp manner."

The teacher would do well here and at future times to give several simple sentences containing

a prominent key-word which the pupils may pick out; different pupils should then be called upon to read the sentences, care being taken to train them gradually to realize the help which the recognition of the key-word gives in deciding upon the manner in which the selection should be read.

The sentences which follow may be used for this purpose :

1. But I *defy*<sup>1</sup> him, let him come !
2. But I *despise* him, he is a coward !
3. *Angrily* he spoke, " And will you then refuse me help ? "
4. *Sadly* he spoke, " And will you then refuse me help ? "
5. *Quick!* Throw him the rope.
6. *Cheerily*, then, my little man, live and *laugh* as boyhood can.
7. From our lines, the glad shout of *Victory* breaks.
8. A *leap!* They gain the boat and push out from the shore.
9. The light wind died into a *sigh* and scarcely stirred.

<sup>1</sup> Key-words are in italics.

10. The *wild wind* *raves* about the house to-night.

11. A *wild, insane light* came into Phil Adams' eyes as he saw the boat drifting slowly away from the shore.

12. "Down with him!" "Kill the traitor cur!" rang out the *savage cry*.

13. How we *cheered* as we saw those dandy coats still back of the drifting smoke.

14. But the sight that *silenced* our welcome shout I shall never in life forget.<sup>1</sup>

Longfellow's "Birds of Killingworth" furnishes many examples of key-words which may be easily picked out by the pupils, the stanza beginning with the words, "Then from his house, a temple painted white," and the three following, in which the different characteristics of the four men are so vividly portrayed, being especially adapted to this exercise. Teachers will readily add others to the selections given, and frequent practice in key-words will do much in aiding the pupil to realize that there should be harmony between the thought itself and the manner of

<sup>1</sup> The teacher would do well to bring out the contrast between the *feeling* expressed in the thirteenth and fourteenth sentences.

delivering it. I would say with regard to both the preceding lesson and those which are to follow that they are not theoretical only; the lessons having been used with actual classes of various ages, in many cases almost in the same form in which they are here presented.

## CHAPTER III.

*PICTURE-MAKING.*

OUR next lesson shall be one on Picture-making. This demands an appeal to the imaginative faculty of the pupil, and I should like here to plead for the greater cultivation of this faculty. It is a help in all studies and particularly so in this of reading. A teacher of English in one of our High Schools in a recent talk with me on the subject was bemoaning the extent to which she was obliged to explain to her pupils all allusions to mythological or fairy tales. "Why," she said, "did not these pupils read when they were children the story of the pearls and the toads dropping from the mouth, and similar fairy tales? My pupils cannot get into the real atmosphere of a selection which contains illustrations of this nature because their imagination has not been

cultivated, and all explanation on my part fails to bring the picture before them." Another teacher, this latter teaching in a young ladies' school in New York city, said to me, "I read to my pupils a beautiful descriptive selection, a rare bit of word-painting, such, for instance, as 'Hawthorne's Great Stone Face.' I am amazed to see how faintly their imagination grasps the pictures presented. There is, in my opinion," she added, "altogether too little demand made upon the imagination in modern teaching!" With the hope that others have arrived at this same conclusion, I will indicate a few simple ways in which the power of picture-making used with special reference to the subject before us, that of reading, may be cultivated, and let me add, without this power on the part of the pupil, the reading, however correct, will be tame and lifeless, failing to make any lasting impression on the mind of the listener. I frequently say to my pupils, "If you do not see the picture yourselves, you cannot hope to make others see it." It will be found that some possess this power to a greater extent than others, by nature, but it may be cultivated in all. Let us consider the following stanza :



Over my shaded door-way,  
Two little brown-winged birds<sup>1</sup>  
Have chosen to fashion their dwelling,  
And utter their loving words.  
All day they are going and coming  
On errands frequent and fleet,  
And warbling over and over,  
Sweet, sweet, sweet. O sweet!

This is written upon the board. When the children—we are dealing now with younger pupils—have become familiar with the words the picture may be developed somewhat as follows:

Teacher, "Who will tell me the meaning of the word dwelling?"

Charley, "House."

Mamie, "It means the place where people live."

Teacher, "In this case, does it mean the place where people live?"

Howard, "It means here the place where the birds live."

<sup>1</sup> The request has been made that inflection marks should accompany the extracts used, as a greater aid to the teacher. See the lesson on inflection for an explanation of the marks. It should be remembered that slides or inflections occur on the important words of a sentence and are placed upon the accented syllable of the word.

Teacher, "Yes, and what do we call the birds' house?"

Harry, "We call it a nest."

Teacher, "Well, now, when I give the order, I wish you all to close your eyes and 'make believe' you see with those other eyes we all have, the eyes of the imagination, the picture of the house to which the shaded doorway belongs and the nest of the little birds. Try to see your picture very clearly. You may keep your eyes closed until I say 'open,' when those of you who think you can describe your picture so plainly that you can make me see it, may do so."

The teacher waits a few minutes while the children sit with closed eyes striving to "imagine" their picture, then the signal being given, calls upon several for descriptions.

Teacher, "Johnny, you may paint your picture for us."

Johnny, "Well, I saw a big, white house with a big tree in front, an elm, I guess it was, and there was a piazza, and a bird's nest up in the tree."

Teacher, "Yes, Johnny, I see your picture. Now, Florence, let us have yours."

Florence, "I saw a little brown cottage and a

vine, a woodbine, I think it was, grew all over the front door, and the birds had built their nest in it."

Teacher, "And, Howard, yours, please."

Howard, "I saw a big yellow farm-house just like Uncle Jem's, and there was a big horse-chestnut tree in the front yard, and the nest was on one of the lowest branches."

In this way, various pictures are brought to light from the gallery of the childish imagination, the aim of the teacher being to make the child realize the value of a distinct, clear-cut impression; this may be done by praising the pictures most vividly presented and, perhaps, by asking, at times, a few leading questions such as, in the present case:

"What is the shape of the house?" "Is any one looking at the birds?" "What kind of birds are they?" "Are the birds on the nest or flying in and out?" etc.

Exercises such as the foregoing, founded on simple poetical or prose extracts, will help the children to gain a quick, vivid impression in descriptive reading. A few selections are here given which may be used for this purpose:

- 1    The barn was low and dim and old,  
      Broad on the floor the sunshine slept,  
      And through the windows and the door,  
      Swift in and out the swallows swept.

Develop here the picture of the big, old barn with the doors open at either end and the far-away corners dark with shadows. The children will delight to fill in the details of the picture. Thus, one will see a big swing, such as children love, hanging low in the centre of the barn, another will see the full hay-mows rising high on either side, a child with the "poetic instinct" will, perhaps, speak of the beautiful view of hill and meadow to be seen from the open doorway. Another will discover old Dobbin in his stall and so on to an almost unlimited extent. In fact, when the fascination of this picture-making fairly gets possession of the childish mind, as it surely will in the hands of a live teacher, the temptation to take too much time for the exercise will be difficult to resist.

- 2    I sit by the fire in the dark winter's night,  
      While the cat cleans her face with her foot  
          in delight,  
      And the winds all a-cold, with rude clatter  
          and din,

Shake the windows like robbers who want to  
come in.

\* \* \* \* \*

By the bright cozy fire are my children at  
play,  
Making houses of cards, or a coach of a  
chair,  
While I sit enjoying their happiness there.

The details of this picture may be numerous, the open fire snapping and flashing, the pussy—the color and size of which will be different to each child—stretched out on the rug in purring content, the cheerful table piled high with books, the roaring gale outside beating against the windows and serving to heighten the sense of cheerful comfort within, the merry children, etc. The teacher by a few judicious suggestions and questions can often help the children to obtain a more comprehensive picture than they are able to get unaided.

3 Bartram, the lime-burner, a rough, heavy-looking man, begrimed with charcoal, sat watching his kiln, at night-fall, while his little son played at building houses with scattered fragments of marble, when on the hill-side below them they heard a roar of laughter, not mirthful, but slow, and even solemn, like a wind shaking the boughs of the forest.

- 4 Shut in from all the world without,  
We sat the clean-winged hearth about.

\* \* \* \* \*

The hóuse-dog on his paws out-spread  
Laid to the fire his drowsy head,  
The cát's dark silhouette on the wall  
A couchant tiger's seemed to fall;  
And, for the winter fireside méet,  
Between the ándiron's straddling feet,  
The mug of cìder simmered slow,  
The ápples sputtered in a row,  
And, close at hand the basket stood  
With nuts from brown Octòber's wood.

- 5 Othere, the old sea-captain,  
Who dwelt in Helgoland  
To King Alfred, the Lover of Truth,  
Brought a snow-white wàlrus tooth,  
Which he held in his brown right hand.

His figure was tall and stàtely  
Like a bòy's his èye appeared;  
His hair was yellow as hày,  
But threads of a silvery gray  
Gleamed in his tawny beard.

Hearty and hàle was Othere,  
His cheek had the color of oàk;  
With a kind of làugh in his speech  
Like the sea-tide on the beàch,  
As unto the King he spoke.

6 All dáy had the snow come down, all day,  
As it never came down befòre ;  
And over the hills, at sunset, lay  
Some two or three fèet or more ;  
The fence was lòst, and the wall of stòne ;  
The windows blòcked and the well-curbs  
gòne ;  
The haystack had grown to a mòuntain lift  
And the woodpile looked like a monster drift  
As it lay by the farmer's door.

7 The twilight is sad and cloudy,  
The wind blows wild and free,  
And like the wings of sèa-birds  
Flash the white caps of the sea.

Within the fisherman's cottage  
There shines a rùddier light,  
And a little fàce at the window  
Peers out into the night.

Close, close it is pressed to the window,  
As if those childish eyes  
Were looking into the darkness  
To see some fòrm arise.

And a wòman's waving shadow  
Is moving to and fro,  
Now rising to the céiling  
Now bowing and bending lòw.

With older pupils the same general plan may be pursued, use being made of selections which require the exercise of a more cultivated imag-

ination. For example, let the pupils paint a word picture from the first stanza of "The Sandpiper," by Celia Thaxter, bringing out the idea of the cold, gray (November?) day, with the solitary figure "flitting up and down" the long, narrow stretch of beach and the little sandpiper skimming along in the distance, while the waves tumble up on the shore with a muttered undertone of prophecy for the coming storm. The whole poem admits of a succession of pictures as does also the poem entitled "Each and All," by Emerson, which presents a series of exquisite pictures, each one like an etching in its clear-cut delicacy.

When the imaginative faculty of the pupils has been cultivated to a certain extent by this method, a further step would be to read descriptive poems and prose extracts, calling at the close of the reading for a series of pictures from the class. Thus the poem of "The Cradle," by Celia Thaxter, quoted from above will delight younger pupils, who will be able to gather from it a variety of pictures. One will have seen most vividly the baby boy swinging low in the improvised cradle, and will be glad to paint his portrait, another will have pictured to himself most plainly the scene



descriptive of the wrathful nurse rescuing her charge from his (to her) unfitting couch, etc. Poems which may be used in this way with younger pupils are: "Inhospitallity" and "Under the Lighthouse," by Mrs. Thaxter; "The Children's Hour," by Longfellow; "The Pied Piper of Hamelin," by Browning. The various Juvenile Magazines will also furnish selections which can be used in this way, and teachers will doubtless be able to use many extracts from the reading books found in the schools.

In Longfellow's "Evangeline" and Whittier's "Snow-Bound" will be found abundant material for older pupils.

Another valuable aid to the end in view, the power of vivid and rapid picture-making is to call for a story from the pupils, some story containing a striking incident which they have heard related or read, or a poem turned by themselves into prose; this last being a most valuable exercise. It is surprising to see what a blurred effect pupils will at first produce in this story telling, showing that the picture is vague in their own imagination, but the exercise, although rather difficult, if persevered in, brings about most satisfactory results.

## CHAPTER IV.

*CONTRAST.*

PRACTICE in contrast serves to break up monotony and introduce life and variety into the reading. The following selections, which present a strong contrast of thought and emotion, are written upon the board :

- 1    Deep stillness fell on all around,  
      Through that dense crowd was heard no  
          sound  
      Of step or word.
- 2    Hark to the bugle's roundelay !  
      Boot and saddle ! To horse and away !  
      Mount and ride as ye ne'er rode before,  
      Spur till your horses' flanks run gore,  
      Ride for the sake of human lives,  
      Ride as ye would were your sisters and wives  
      Cowering under the scalping knives,  
      Boot and saddle ! Away ! Away !

When the class have had time enough to become familiar with the words and the thought expressed, the teacher says, "Who will point out the key-word in the first selection?"

Miss B, "I think it is 'silence'."

Teacher, "Yes, and now I should like to have some one make a picture for us from these words."

Miss H, "I see an immense crowd of people gathered around a scaffold; they are struggling and pushing and fighting in their attempts to get nearer to it, when suddenly a beautiful woman dressed in a long, black robe mounts the steps of the scaffold, and a deep, mournful silence falls on the multitude. I think this picture came to me so readily because I have been reading lately about the execution of Mary, Queen of Scots."

Teacher, "That is a vivid picture, Miss H. and; Class, how does a knowledge of the key-word help us in deciding how the extract shall be read?"

Miss L, "I think it makes us want to read it softly."

Miss B, "I think we ought not to read it too softly, because we are to give the impression of an immense crowd."

The teacher here reads the selection in two ways; first in simply a quiet, gentle voice, almost a whisper, then in a stronger voice, but slowly and keeping the voice as much as possible on one pitch and that a low one; the pupils, many of them, catch at once the idea of solemnity which is added by the latter method and prefer it as giving the impression of a larger number of people and a greater crisis. The teacher now says, "The class may rise and we will all say this together." When the extract has been given in concert two or three times so that the class as a whole has got into its spirit, the teacher may invite the class to select four pupils to give it separately, asking the class after all have read to decide which one of the four satisfied them best, which one seemed to bring before their minds most plainly the picture of the dense crowd with the breathless silence settling down over it. It will be found that the majority of the class will pronounce the reading best which moves them most, and this method of criticism is valuable in that it trains the perceptive faculties and cultivates the taste of the pupils while at the same time it stimulates their ambition. If carefully

watched and directed by the teacher, the competition will be perfectly friendly and may be very helpful to the class. The first selection having been analyzed the teacher says, "Now let us turn to the second selection. What is the first word or expression here which may be considered a key-word?"

Miss L, "Bugle!"

Miss H, "Up and away!"

Teacher, "Why do you prefer 'Up and away,' to 'Bugle,' Miss H?"

Miss H, "I think it gives us the idea of haste and excitement which the word 'bugle' used alone does not."

Teacher, "I think you are right. Who will now indicate any marked difference in the manner in which the two selections should be read?"

Miss A, "I think the first one is to be read slowly, the second one fast."

Teacher, "Why should the second one be read fast?"

"To give the idea of hurry."

Teacher, "Yes, and what beside hurry is suggested here? Look through the selection carefully and try to tell me."

Miss H, "I think there is fear expressed."

Teacher, "What line or lines suggest fear most plainly?"

Miss H, "Ride for the sake of human lives!"

Miss D,

"Ride as ye would, were your sisters and wives  
Cowering under their scalping knives."

The general idea is here developed by calling for the picture which the words suggest, of a little band of cavalry out on the plains riding to the rescue of a house or settlement attacked by Indians. Classes are always interested by an allusion to Gen. Custer's life and work, and in general the more vividly the *picture* is brought before the minds of pupils, either old or young, the more quickly and enthusiastically do they catch the spirit of the selection and put it into their delivery. It is *not* time wasted to *talk* about a selection before attempting the reading of it. Too often it is mere words to the pupil and much tact and enthusiasm are required to get the thought and emotion before the mind. When this is done, an important step has been taken in breaking up the spiritless, monotonous style of reading which so many pupils have.

The pupils having got into the spirit of mingled fear and excitement which is embodied in the second extract, the delivery may be worked up as in the first selection, by concert reading with the teacher, then by individual reading. The two extracts should then be closely connected; *i. e.*, one should be immediately followed by the other with the appropriate contrast of delivery.

A few selections are here given which bring out sharp contrasts. As a further aid to the teacher, some of them are analyzed; those which are numbered alike are to be used at the same time.

- I Rùn! run for your lives! high up on the  
    lànd,  
    Awày! men and children! up quick and be  
    gòne,  
    The wàter's broke loose, it is chasing me òn.

Excitement, hurry and fear are the emotions expressed. The key-word is "run" or "away." Read with quick movement, loud voice, spirited action.

- I "Across in my neighbor's window,  
    With its curtains of satin and lace,  
    I see 'neath its flowing ringlets  
    A bàby's innocent face,

Its feet in crimson slippers  
Are tapping the polished glass,  
And the crowd in the street look upward,  
And nod and smile as they pass.

Quietness, gentleness and tenderness are here expressed. The key-phrase is "baby's innocent face." Read in a gentle, quiet tone of voice, but brightly and with enjoyment of the lovely picture.

2 "The Lake has burst! The Lake has burst!  
Down through the chasms the wild waves  
flee,  
They gallop along with a warning song,  
Away to the eager, awaiting sea!"

Terror, the emotion expressed; key-phrase, "Lake has burst." Read loudly, quickly and spiritedly.

2 "Ho, hò! ha, hà! the merry fire!  
It sputters and it crackles!  
Snap, snap! flash, flash! old oak and ash  
Send out a million sparkles."

Key-phrase, "merry fire." Read quickly, merrily. The words "snap, snap!" are to be given in an abrupt, jerky manner, the force of voice to be increased on "flash, flash!" Bring out the



thought with the class that the "flash, flash!" is a development from the "snap," and should therefore be more forcible.

- 3 Galloping, galloping, galloping in,  
 Into the world with a stir and a din,  
 The North Wind, the East Wind, and West  
 Wind together,  
 In-bringing, in-bringing the Màrch's wild  
 weather,  
 Hear his rough chànt as he dashes along,  
 "Hò! ye March children, come, list to my  
 song!  
 A bold òutlaw am I, both to dó and to dàre,  
 And I fear not old éarth, nor the powers of  
 the àir!  
 Winter's a dòtard, and Summer's a prùde,  
 But the Spríng loves me wèll, although I am  
 rude!"

Rude vigor is here the idea to be brought out. The key-phrase may be considered as "a stir and a din," or "the March's wild weather." The selection should be read with a loud tone of voice and very spiritedly.

- 3 The mèlancholy days are come, the saddest  
 of the yèar,

Of wailing winds and naked woods, and meadows brown and sere.  
 Heaped in the hollows of the grove, the withered leaves lie dèad,  
 They rustle to the eddying gùst, and to the ràbbit's tread,  
 The robin and the wren are flòwn, and from the shrub the jàÿ ;  
 And from the wood-top calls the cròw through all the gloomy day.

Sadness is the emotion to be expressed here. The key-phrase is "saddest of the year" or "melancholy days." Read with a gentle, quiet tone of voice, with great tenderness of feeling.

- 4 The trumpet's loud clangor  
 Excites us to àrms,  
 With shrill notes of anger  
 And mortal alarms.  
 The double, double, double beat  
 Of the thundering drum,  
 Cries, "Hàrk ! the fòes come ;  
 Chàrge ! chàrge ! 'tis too làte to retreat."

- 4 How still the morning of this hallowed day.

\* \* \* \* \*

Calmness sits throned on yon unmoving clòud.  
 To him who wanders o'er the upland leas

The blackbird's note comes mèllower from  
 the dale;  
 And sweeter from the sky the galdsome lark  
 Warbles his heaven-tuned song; the lulling  
 brook  
 Murmurs more gèntly down the deep-worn  
 glen;  
 While from yon lowly roof whose circling  
 smoke  
 O'er-mounts the mist, is heard at intervals  
 The voice of psàlms, the simple song of  
 pràise.  
 With dove-like wings, Pèace o'er yon village  
 broods.

- 5 "Silence!" in undertones they cry,  
 "No whìsper! Not a brèath!  
 The sound that warns thy comrades nigh  
 Shall sentence thee to dèath!"
- 5 Still at the bayonet's point he stood,  
 And, strong to meet the blow,  
 He shouted, mid his rushing blood,  
 "Àrm! àrm! Auvergne!—the fòe!"
- 6 In the valley the waters rolled; hillocks and  
 mountains disappèared;  
 Grasping the helm in his iron hold, ònward,  
 right ònward Sir Olaf steered.  
 High and higher the blue waves rose. "Òn!"  
 he shouted, "no time to lòse!"

Never was sailing like this befòre ; he shot  
an àrrow along the wind,  
Or ever it líghted the ship sailed o'er the  
màrk ; the arrow was far behind.  
“ Fàster ! faster ! ” cried Olaf, “ skip fleet as  
Skadblàdnir, the màgic ship ! ”

- 6 The tide flowed in, and rising to her waist,  
“ To Thèe, my God, I lift my soùl,” she sang.  
The tide flowed in, and rising to her throat,  
She sang no mòre, but lifted up her face  
And there was glòry over all the sea,  
A flood of glory, and the lifted face  
Swam in it till it bòwed beneath the flood,  
And Scotland's maiden martyr went to Gòd.<sup>1</sup>

<sup>1</sup> It may be objected that the poetical extracts are more numerous than the prose in the selections given as illustrations. This is necessarily so, where a picture, a contrast, or an emotion is to be compressed into the brief space used ; a single stanza of poetry often embodying what would require a page of prose to express. This uneven distribution does not imply that correct oral reading of poetry is considered of more importance than expressive prose reading ; it will be found, however, that practice for a short time at the beginning of the lesson of one or two appropriate poetical extracts will often have a beneficial effect upon the reading of a prose selection of even the plainest descriptive style.

## CHAPTER V.

*INFLECTION.*

**D**RILL on inflection helps the pupil to gain flexibility of voice and makes his reading brighter and more varied. It should be practised with classes of all ages.

The word inflection may be defined to the pupils as a slide of the voice up or down the scale ; it is really a matter of pitch, the voice sliding to either a higher or a lower pitch ; pupils who are musical will be found to have a much better ear for the various inflections than those who are not so.

When the definition has been given, it will be well for the teacher to illustrate the simple rising and falling inflections (or slides<sup>1</sup>) called the major or strong inflections and marked thus \ (falling)

<sup>1</sup> The word slide is often better understood by younger pupils.

/ (rising), by the use of the various vowel sounds, and after the pupils have acquired some familiarity with these, exercises like the following should be frequently practised:

The teacher having given a certain inflection, asks the pupils to reproduce it; next, the class is asked to decide whether the inflection given is rising or falling. Now, the pupils are requested to give the opposite inflection to the one which is given them; *i. e.*, if the teacher gives  $\grave{a}$  (falling), class gives  $\acute{a}$  (rising), care being taken that the downward slide starts from the same pitch which has been reached in the upward slide. This last exercise—that of giving the opposite inflection—a class finds at first somewhat difficult, but it is valuable practice, training the ear to accurate distinction of the different slides.

When sufficient drill has been given on the simple rising and falling inflections the teacher should next work with the minors.<sup>1</sup>

The pupils should be very familiar with the

<sup>1</sup> For the sake of clearness, when teaching the minor inflections, I write the letter *m* over the mark which is used to indicate the inflection. This method of marking is almost impossible to represent in print and teachers can follow their own inclination with regard to adopting it.

minor inflections in order that they may learn to avoid them, since much of the tame, lifeless reading, of which we have so much in the schools, comes from a too free use of the minor or sad inflections, in place of the bright, strong ones. In ordinary reading there is very little call for minor inflections; children get into the habit of using them by being allowed to tease and drawl and whine at home, and then they naturally carry the tone thus acquired into their reading.

It is best to call upon the thought and imagination of the pupil in teaching this inflection; let the teacher making use of long vowel sounds give them with a very sad, plaintive utterance with both the rising and falling slide. The pupil will soon detect the difference between these sounds and those which produce the major or strong inflections, and will gradually recognize their inappropriateness in any reading save that which calls for the expression of sadness. As a test to ascertain whether the pupils thoroughly understand the difference between the two inflections, let them be required to change quickly from one to the other; *i. e.*, from bright to sad, and *vice versa*, using the same vowel sound.

When the major and the minor inflections are learned the circumflex should be taken; this can be best taught by analyzing it, that is, by showing the pupil that it is made up of two simple inflections, the rising and the falling united, thus  $\wedge$  or thus  $\vee$ . The teacher should first give the two simple inflections following one with the other very rapidly, thus  $\acute{o}\grave{o}$  or thus  $\grave{o}\acute{o}$  and then join them,  $\hat{o}$  or  $\check{o}$  which will produce a wave in the voice. The pupils should be taught that these inflections are named a rising circumflex or a falling circumflex, according to the slide which the voice last takes. Thus  $\hat{o}$  is a falling circumflex because it ends with a downward slide, while  $\check{o}$  is a rising circumflex as it ends with the upward slide.

The pupils will the better obtain the idea of the twist or wave in the voice if the derivation of the word is explained to them, *circum flecto*, to bend around. When the teacher has explained this inflection to the class, thorough drill should be had by the use of exercises similar to those described under the head of major inflections. If the teacher will remember that a circumflex is made up of two simple inflections joined, a rising



joined with a falling or a falling joined with a rising, she will have little difficulty in teaching it. If, however, her ear is deficient, a half hour's work with some good teacher of elocution would doubtless enable her to understand the subject.

The next and last inflection to be taught is the monotone, marked thus —. This is explained to the pupils to consist of a tone which as nearly as possible keeps throughout on the same pitch or level; there will, however, be a slight upward slide, at the end. The inflection should be practised by taking the long vowel sounds and giving to them a full, free utterance, prolonging them slightly and keeping as much as possible on one pitch; the tolling of a bell, where it will be noticed there is a slight suspensive sound at the last, is a good illustration of this inflection. When a familiarity with the different inflections has been gained it will be best to explain their application to reading. The pupil should be taught that the major or strong inflections are to be used in ordinary reading and conversation, that they are, in fact, the ones which we use habitually in our everyday talk if we talk brightly and pleasantly. The suggestion to the pupil to *tell* the

story rather than *read* it will frequently have the effect of producing these bright inflections. The class should be constantly encouraged to recognize them when produced, and to imitate them.

The pupils should be taught to use the minor inflections only in utterances which are full of sadness or which indicate physical weakness. Thus, in the scene from the play of King John, where the little prince in the tower is to have his eyes put out by order of his cruel uncle, he is not only mentally in despair, but owing to his long confinement is physically weak, therefore he says with the minor or sad inflections (and the inflections here should be made very sad, as a more forcible illustration) :

Oh, sàve me, Hubert, sàve me ! My eyes are out  
Even with the fierce lòoks of these bloody men.

It should be remembered that the whole extract should harmonize in inflection, although the marked words receive a more prominent slide as being those which bring out the thought, a rule for all inflections or slides being that they occur on the important words of a sentence and on the accented syllable of those words.

When an extract has been given in the minor key it is a valuable exercise for the pupil to transpose it into another key. As, for example, in the extract just given, after the pupils have read it with the appropriate sadness let them be required as a purely mechanical exercise to give it with the bright, strong inflections. They will at once realize the inappropriateness of these latter inflections in this case, and will thus be helped to recognize the need of harmony between the thought or emotion and the manner of expression.

The circumflex inflections are called for where the thought is to be presented in a satirical or mocking manner. For instance, it will be seen that the simple, direct inflections would fail to bring out the mocking spirit embodied in the following extract from Whittier's Mabel Martin :

The little witch is evil-eyed !  
Her mother only killed a cōw,  
Or witched a chûrn or dâirypan ;  
But shē, forsooth, must charm a mân.

The monotone inflection should be shown to be appropriate in the reading of extracts which demand a certain solemnity of utterance (which



- 4 "Hàlt!" The dust-brown ranks stood fàst.  
"Fìre!" Out blazed the rìfle blast.
- 5 True courage is not moved by breath of  
wòrds,  
Courage, the child of Fortitude and Faith  
Holds its firm empire in the constant sòul;  
And like the steadfast pòle-star, never ònce  
From the same fixed and faithful point  
declìnes.
- 6 I hear the bugles of the enèmy!  
They are on their màrch along the bank of  
the rìver.  
We must retreat, or be cut off from our bòats.
- 7 Hurràh! hurràh! the west wind  
Comes freshening down the bày,  
The rising sails are filling —  
Give wày, my lads, give wày!  
Leave the coward làndsman clinging  
To the dull earth like a wèed —  
The stars of heàven shall guide ũs,  
The brèath of heaven shall speed.
- 8 Hàrk! like the roar of the billows on the  
shòre,  
The cry of bàttle rises along their charg-  
ing line!  
For Gòd! for the Càuse! for the Chùrch!  
for the Làws!  
For Chàrles, King of Èngland, and Rupert  
of the Rhìne.

9 Hurrah! the land is sàfe, is sàfe, it ràllies  
from the shock!

Ring round, ring round, ye merry bells, till  
every stèeple rock!

10 All hàil to our glorious ènsign! Còurage to  
the héart, and stréngth to the hànd, to which in  
all time it shall be entrùsted.

May it ever wave in hònor, in unsullied glòry,  
and patriotic hòpe, on the dome of the Cápitol, on  
the entented pláin, on the wave-rocked tòpmast!

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#### MAJOR RISING INFLECTIONS.

1 Friènds, has not the time come for us to  
rise like mén and assert our ríghts? Shall we  
gain strength by irresolútion and ináction?

2 Must I búdge? Must I observe yóu?  
Must I stand and crouch under your testy  
húmor?

3 And has it come to thís? Are we so méan,  
so báse, that we may not attempt to express our  
hórror, utter our indignátion at the most brutal  
wár that ever stained eárh?

4 Deád?  
Cúster, our hero, the fírst in the fight?  
Deád? Our young chieftain, and dead all  
forsáken,

No one to tell us the wáy of his fall?

Slain in the désert, and never to wáken,  
Néver, not even to víctory's call?

5 Why don't I wórk? I, the trámp? Well,  
sir, will yóu, right here on the spót, give me  
something to dó?

6 A cóward, bóys? Do you call him a coward  
who is afraid to do wróng? Shall we not, rather,  
call him a héro?

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#### MINOR INFLECTIONS.

1 Wórk — wórk — wórk,  
Till the brain begins to swim  
Wórk — wórk — wórk,  
Till the eyes are heavy and dìm.

O! but to breathe the breath  
Of the còwslip and prímrose sweet,  
For only one short hóur,  
To feel as I úsed to feel,  
Before I knew the woes of wànt.  
And the wálk that costs a mèal.

2 Poor chìld! the prayer begun in faith,  
Grew to a low despairing cry  
Of utter mìsery, "Let me diè!  
Oh, tàke me from the scornful èyes  
And hìde me where the cruel speech  
And mocking finger may not rèach!"

- 3 And yet he móaned beneath his breath,  
 “O, come in lífe, or come in deàth!  
 O, lòst! my love, Elìzabeth!”

- 4 O, sàve me, Hubert, sàve me! my eyes are  
 out  
 Even with the fierce lòoks of these bloody  
 men.

- 5 Wòe to ús, and wòe to Scòtland!  
 O, our sòns, our sons and mèn!  
 Surely sòme have 'scaped the Souúthron,  
 Surely sòme will come again!

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#### CIRCUMFLEX INFLECTIONS.

- 1 You're quite a pŏwerful spŏaker, sir, I wŏnder  
 you don't go into Pârliament.

- 2 We all may have what we líke simply by  
 líking what we hâve.

- 3 He that trŭsts you,  
 Where he should find you líons, finds  
 You — hâres  
 Where fŏxes — geêse;  
 With every mînute you do change a mind.  
 And call him nôble, that was nôw your hâte  
 Him vîle, that was your gârland.



4 *Scrooge.* Băh ! hùmbug !

*Nephew.* "Chrístmas a hùmbug, Uncle ? You don't mean thăt, I'm sùre."

5 They follow an advēnturer whom they fēar and obey a power which they hāte. Wē serve a mōnarch whom we lôve, a Gōd whom we adōre.

6 "'Tis grēen, 'tis grēen, sir, I assùre you !"

"Grēen !" cries the other in a fury ; "why, sir, d'ye think I've lost my ēyes ?"

7 Can't you be cōol like mē ? What good can pāssion do ? Pāssion is of no sērvicē, you ĩmpudent, ĩnsolent rēprobate. Mārķ ! I give you six hours and a hālf to considēr this ; if you then agrēe, without any cōndĭtion to do everything on ēārth that I chōose, why — confound you, I māy in tĭme forgĭve you.

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#### MONOTONE INFLECTIONS.

1 Cōme to thy Gōd in tĭme,  
Rang out Tintagal chime,  
Yōūth, mānhood, old āge pāst  
Cōme to thy Gōd at lāst.

2 Beneāth in the chūrĥ-yard, lay the deād  
In their night encampment on the hĭll,

Wrapped in silence so dēep and stīll  
That he could hear, like a sèntinel's tread,  
The watchful nìght-wind, as it went  
Crēeping along from tēnt to tēnt,  
And seeming to whīser, "All is wēll!"

- 3 It seems to say  
As it dies away —  
The brazen clāng of the tremulous bēll,  
"Ōld — ōld, wēary and ōld;  
The hēart grows ōld; for the wōrld is cōld,"  
Solemnly sighs the far spent knell.
- 4 The ōcean ōld,  
Cēnturies ōld,  
Strong as yōuth and as uncontrōlled,  
Pāces rēstless tō and frō  
Up and down the sands of gōld  
His beating heart is not at rēst;  
And fār and wīde,  
With ceāseless flōw,  
His beārd of snōw  
Heāves with the heāving of his breāst.
- 5 But the wind without was eager and shārp,  
Of Sir Launfal's gray hair it makes a hārp,  
And rāttles and rīngs  
The īcy strīngs,  
Sīnging, in dreāry mōnotone,  
A Christmas càrol of its own  
Whose burden still as he might guess,  
Was — "Shēlterless, shēlterless, shēlterless!"

- 6 Yēs, the yēar is growing ōld  
And his eye is pāle and blēared !  
Dēath, with frosty hānd and cōld  
Plucks the ōld man by the bèard,  
Sōrely, sōrely !

The leaves are fālling, fālling,  
Sōlemnly and slōw  
Cāw ! cāw ! the rooks are calling,  
It is a soūnd of wōe  
A soūnd of wōe !

## CHAPTER VI.

*ARTICULATION.*

THE subject of articulation is an important one, and can, I know from experience, be made interesting to the pupil, although the general impression is, that the study of it requires a dull, lifeless drill which the pupil will necessarily dislike. A little tact, however, in the methods employed will, I am sure, correct this impression.

The need for special work in this department is great. Very rarely do we find in our public schools even moderately good articulation, while if in some few instances, a clear, distinct enunciation is heard, it is usually so stiff and labored as to be painful to the listener and is gained at the expense of expression. The end to be aimed at in teaching this branch of reading is to help the pupil to gain a precise but easy and natural mode

of utterance. Charles Kingsley in one of his books speaks of a certain character as "possessing the enunciation of a gentleman." Make the pupils realize that a pure, distinct enunciation marks them for ladies or gentlemen just as surely as do good manners, and the battle is half won.

To gain this easy but at the same time correct method of articulation, the attention of the pupils should first be called to the subject in various ways. They should be asked to notice the difference between good and bad articulation, the teacher or some pupil giving examples of each. Remarks such as the foregoing from Kingsley should be quoted to them; they should be made to realize how greatly increased is their enjoyment of public speaking or singing by good articulation; the story of Demosthenes, who struggled so hard to overcome a defect in his speech, might be told them. Other methods will doubtless suggest themselves to the ingenious teacher who is interested in the subject.

When the interest of the pupil has been aroused, I have found it best to begin practice not with elementary sounds but with some exercise of which he will at once see the practical benefit.

My method is to give certain simple rules, allowing the pupil to copy them, with illustrations, from the black-board into a note-book, where they can at any time be referred to. The average age of the class must determine the number of rules which should be given for one lesson. With young pupils of the ages of ten or eleven, it is best to give only one, following it up with abundant illustrations.

Some of the most important of these rules are :

1. Do not pronounce final *ed* like *id*; *haunted*, *deserted*, *contented*.

2. Do not pronounce final *el* like *il*; *cruel*, *fuel*, *duel*.

3. Do not pronounce *ess* like *iss*, or *es* like *is*; *goodness*, *roughness*, *hardness* — *freezes*, *pleases*, *searches*.

4. Do not pronounce *er* like *uh* or *ah*; *father*, *sister*, *mother*, *energy*.

5. Do not pronounce *ent* like *unt*; *prudent*, *dependent*, *evident*.

6. Do not pronounce *et* like *it*; *basket*, *casket*, *bonnet*.

7. Be careful to pronounce *r* when it comes after a vowel in the same syllable; *dark*, *hardness*, *parted*, *market*.

8. Do not drop the *g* in *ing*; *giving*, *running*, *following*, *screaming*, *knowing*.

9. Do not join the final consonant of a word to the following word when this latter begins with a vowel; *sit up*, not *si-t'up*; *and on*, not *an-d'on*; *and out*, not *an-d'out*.

10. Do not drop the *h* in such words as *him*, *his*, *her*; I saw *him*, not I saw 'im<sup>1</sup>; I gave it to *her*, not I gave it to 'er.

11. Be careful not to insert a *j* or *ch* sound in such expressions as *did you*, *don't you*, etc.; *did you*, not *did j'ew*; *don't you*, not *don't chew*.

12. Be careful not to pronounce the sound of *ū* like *ōō*; *dūty*, not *dōōty*; *knew(ū)*, not *knōō*; *dew(ū)*, not *dōō*.<sup>2</sup>

<sup>1</sup> A very common error.

<sup>2</sup> The sound of *ū* is often taught in an incorrect manner; orthoepists consider this sound as diphthongal, made up of the two sounds of *ē* and *ōō*, marked thus, *ēōō*. The *ē* sound is regarded as a glide; i. e., the voice does not dwell upon it but glides over it to the *ōō* sound. The fault often made is in causing the pupil to dwell too long upon this initial sound, which produces a stilted effect. I have found the simplest and most satisfactory method of teaching this sound to be, to write upon the board the

13. Be careful to pronounce the final consonant of a word, particularly when the next word begins with a consonant; *and now*, not *an' now*; *get down*, not *ge' down*.

14. Do not pronounce short *o* (ö) like *aw*; *dög*, not *dawg*; *lõng*, not *lawng*.

15. Do not give the *r* sound after a final *w*, when it is followed by a vowel; *draw on*, not *draw r'on*; *saw a*, not *saw r'a*.

Other rules may be added from time to time, but thorough drill on those given will not fail to bring about a marked improvement in articulation in our schools.

After a rule has been learned, illustrations should follow; pupils may be sent to the black-board to write lists of words which come under the rule; they should also be encouraged to pick out words which furnish illustrations of the rule or rules for the day, from their reading lesson. The methods are various by which the exercise

word *you* and then to place before it the needed consonant sound, as *you*, *d-you*, (*dew*); *you*, *n-you*, (*knew*). The pupils should first be called upon to pronounce the word *you* alone, then should unite with it the consonant sound which precedes. It is conceded that nothing marks the cultivated person so plainly as a correct pronunciation, or articulation, of this sound.



may be made interesting and profitable. When a sufficient number of rules has been learned to form a "working capital," the exercise which I have named "Articulation Practice" should follow and be made frequent use of. This consists in calling out pupils one by one before the class and allowing each to read until a mistake in articulation is made, the mistake being detected by the class, and in order to make it perfectly fair there should be at least four hands raised for the same mistake; *i. e.*, the teacher's part is simply to watch for uplifted hands; when she sees four hands raised at the same time, she stops the pupil who is reading and asks some one of the pupils whose hands are raised what mistake he has noticed. If three others have detected the same error, the pupil reading is requested to take his seat and another is called out. It is much better to allow the class to do the criticising, as it serves to make them keen; the teacher may occasionally point out errors which have been overlooked, but these should not be allowed to count against the pupil. This exercise, followed up, helps greatly in making clear, distinct, careful readers. The fault to be guarded against in

using the exercise is too great stiffness or precision. The pupils should not be allowed to read too slowly or to "chop up" the sentence. Teachers need not be discouraged if, at first, pupils find they can read scarcely a line without mistakes. Practice does wonders here, as elsewhere. I have had classes in which, at the first trial the best readers could get through only a few lines without criticism, but after a little practice many of the pupils were able to read a page or two without being criticised for a single error. For example, recently in a class of about forty girls, averaging, perhaps, thirteen years of age, one pupil read forty-two lines without one mistake, her combinations of *ed*, *ess*, *ū*, *er*, etc., being absolutely correct, and the reading having also the added merit of expression. It adds to the interest if a record is kept by a member of the class, of the names of the two or three pupils who succeed each time in reading the greatest number of lines correctly. The exercise is equally available for young pupils or for those more advanced; the latter will naturally be more keen in criticising and will have a larger number of rules to work with. I should add that a repetition of a word or syllable is con-

sidered a mistake, and if at any time ten hands are raised at the same moment from inability to hear well, this is also rated as an error, and another pupil is called to the front.

It may be found that some pupils have difficulty in articulating well in consequence of a stiffness of the jaw, lips or tongue. In such cases a few exercises like the following for the purpose of rendering these organs more elastic will be found useful; in fact, they should be employed from time to time with the class as a whole.

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#### EXERCISE I.

Place the lips closely together and say *ip*, then place the tip of the tongue just back of the upper front teeth and say *it*. Now follow this by raising the back part of the tongue and saying *ik*. This exercise calls into active play the lips and tongue. Pupils should be drilled until they can give the sounds rapidly and yet with perfect clearness. To vary the exercise, change the order in which the sounds are given, as *ip-it-ik*; *ik-it-ip*; *it-ik-ip*, etc.; also, preface the sounds with the different consonants as *b ip-b it-b ik*.

## EXERCISE II.

This exercise is directed to overcoming that stiffness of the jaw which causes a mumbling indistinctness. Stretch the mouth laterally and say *ē*, then open it very widely and say *ah*, now pout the lips and say *ōō*. The exercise may be varied, as in Exercise I, by changing the order of the sounds and also by the use of consonants.

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## EXERCISE III.

## MOULDING.

Let the pupil read to the class without voice; *i. e.*, simply by motion of the lips. Care should be taken in this exercise to avoid either vocalization or the slightest whisper, and the movement of the lips, tongue and jaw, while marked, should not be excessive.

With advanced pupils a phonetic chart should be used, which will teach them the exact position of the vocal organs for each element of speech. I once had as a pupil a boy of about sixteen whose articulation was extremely faulty. One of his prominent faults was the substitution of *v* for

*th*. He would say *ven* I went, for *then* I went, etc. This fault alone made his talk sound "babyish" and was mortifying to his friends. The first time he read to me I stopped him on hearing this error and said to him, "Place your tongue between your teeth. He did so. "Now," I continued, "breathe out." He did this. "Do that same thing again," I said, "and add *en*." He did as he was requested and to his surprise found himself pronouncing the word *then* as perfectly as any boy in the class. The trouble was, his friends or teachers had never taught him the difference in the position of the tongue for *v* and *th*. He had been trained simply by ear, a method which had proved entirely inadequate. In using the accompanying chart, care should be taken to cause the pupils to distinguish between the name and the sound of a letter; they should be asked such questions as, "Why is there no *c* in the chart, no *x*, etc?" When the different positions are well fixed in the mind, analysis of words should be taken up briefly to show the practical use of the knowledge gained.

## CHART.

## VOWELS.

LONG			SHORT			DIPHTHONGS <sup>1</sup>		
e	as in	beet	i	as in	it	i (äē)	as in	die
a	" "	bay	e	" "	set	oi (ōē)	" "	coil
ai	" "	fair	a	" "	mat	ou (äō)	" "	out
a	" "	far	a	" "	comma	u (ēō)	" "	you
u	" "	fur	u	" "	cup			
a	" "	caw	o	" "	top			
o	" "	so	oo	" "	cook			
oo	" "	coo						

## CONSONANTS.

<i>Breath</i>			<i>Voice</i>			<i>Nasal</i>		<i>Place in mouth</i>
p	as in	pet	b	as in	bet	m	as in	Lips
wh	" "	when	w	" "	war			"
f	" "	fat	v	" "	vat			" and teeth
th	" "	thick	th	" "	this			Tongue " "
t	" "	tear	d	" "	dear	n	" "	Tip of tongue
ch	" "	chair	j	" "	jay			" " "
			l	" "	lad			" " "
			r	" "	red			" " "
s	" "	sea	z	" "	buzz			" " "
sh	" "	she	zh	" "	azure			" " "
			y	" "	yes			Whole tongue
k	" "	kind	g	" "	get	ng	" "	Back of "
h <sup>2</sup>	" "	he						

<sup>1</sup>A diphthong is a union of two vowels in one sound. The vowel in the larger type is prolonged, the vowel in the smaller type is made very short; thus in *i* (äē) prolong the *ä* and dwell slightly upon the *ē*. The positions represented by the vowels in the smaller type are called *glides*, because the position is scarcely taken before the sound is finished.

<sup>2</sup>h takes the position in the mouth of the vowel which follows it.

## ANALYSIS OF WORDS.

A few words are here analyzed as a suggestion to teachers making use of the Chart.

Pigeon (*p<sup>br</sup> ĭ j<sup>v</sup> ŭ n<sup>n</sup>*)<sup>1</sup>; Content (*k<sup>br</sup> ɔ̃ n<sup>n</sup> t<sup>br</sup> ě n<sup>n</sup> t<sup>br</sup>*); lake (*l<sup>v</sup> ā k<sup>br</sup>*); through (*t<sup>h</sup>br r<sup>v</sup> ōō*); finance (*f<sup>br</sup> ĭ n<sup>n</sup> ā n<sup>n</sup> s<sup>br</sup>*). When the pupil has written upon the board in the manner indicated, the words which are to be analyzed, he should next be requested to articulate each sound separately, and should then unite the sounds, forming the word as a whole.

<sup>1</sup>br — breath; v — voice; n — nasal.

## CHAPTER VII.

*QUALITY OF VOICE.*

THIS may be defined as the *kind* of voice used in the delivery of any passage: it should be in harmony with the thought and feeling to be expressed. Thus, the selection to be read may be of a bright, joyous nature; the quality of voice used should then also be bright and pure. Again, gravity, solemnity or awe may be the controlling emotion; in this case the tone should be larger, grander and richer.

Although there are naturally as many different qualities of voice as there are shades of feeling, for purposes of drill we make four general divisions: the pure tone, the whisper, the aspirate and the orotund.

These different qualities must be taught chiefly by imitation, the teacher giving the required tone and calling upon the class to reproduce it.



The pure quality, sometimes called the bright, pleasant quality, is used in ordinary narrative and conversational reading. The acquirement of this tone is a valuable aid in introducing vivacity and animation into the reading, and the importance of frequent practice in it cannot be overestimated. It should be the habitual tone used in the school-room, not alone in the reading exercise proper but in all oral work. The use of bright inflections will be a help in teaching this tone to a class, and often the teacher will find some pupil who has naturally a bright, pure quality of voice. It would be well to call the attention of the class to this pupil's voice. Imitation is a natural propensity, and children especially, are natural imitators; hence the importance of a good example as a means of improvement.

The following incident well illustrates this point. A graduate of one of our normal schools applied to the committee of a certain town for a school. Her credentials were good and she had a fair prospect of being elected to a position. She was, however, rejected, and the reason given was, that the committee were not willing for the children to have constantly before them the exam-

ple of so harsh and unrefined a quality of voice. The verdict seemed severe, but was it not a just one? With attention bestowed as unremittingly in this direction as in others, the voice might have been improved, and the young lady simply paid the penalty of her neglect.

The whisper is rarely used in actual delivery—the aspirate taking its place—but practice of it helps to strengthen the voice and aids the pupil in acquiring a sustained breath power. In using the whisper, care should be taken to keep it out of the throat. Frequent breaths should be taken from the lower part of the lungs and the whisper should be made at the front of the mouth. Practise the whisper with vowel sounds and then with short extracts of prose or verse. Keep the lungs well filled with air and do not work more than two or three minutes at a time. Well directed, the exercise is health-giving.

The aspirate quality is used to express caution, secrecy, fear or terror. It is a mixture of breath and tone. The fault in producing this quality is, that it is apt to be either simply vocalization with no intermixture of breath, or a whisper with no vocalization. Request the pupils to place one

hand on the chest, and then, making use of the long vowel sounds, teach them to send the voice to a distance while feeling the vibration at the chest. A further aid in acquiring this somewhat difficult quality would be to call upon the imagination of the pupil.

Select some extract in which the emotion of terror or the idea of secrecy is strongly embodied and ask the pupil to give it as he naturally would were he under the influence of this thought or emotion. The physical quality may often be thus obtained by the aid of the mental picture. The aspirate quality should not be practised too long at a time.

The orotund quality is used in all selections which call for a sustained, powerful, full tone of voice. As the name indicates, it is to be made with a "round mouth"; that is, the mouth should be well extended and in a vertical rather than a lateral direction (the latter is a common fault and causes a *flat* tone). The tone should be given on rather a low pitch and with the idea of sending it to a distance.

All the foregoing qualities should be practised with vowel sounds, and with such combinations

as *hō, hä, lō, lä*, etc., before the following exercises are studied :

### PURE QUALITY.

- 1 It is sùmmèr ! it is sùmmèr ! how beàutiful  
it looks !  
There is sunshine on the old gray hills, and  
sunshine on the bròoks ;  
A singing-bird on every bough ; soft pèr-  
fumes on the air ;  
A happy smíle on each young lip, and glád-  
ness èverywhere.
  
- 2 Ring out mèrrily,  
Lòudly, chèerily,  
Blithe old bells from the steeple-tower.  
Clouds there are nòne in the fair summer  
sky ;  
Sunshine flings bènison down from on high,  
Children sing loud, as the train moves along,  
“Hàppy the bride that the sùn shines on.”
  
- 3 Bobolink ! that in the meadow,  
Or beneath the orchard's shadow,  
Keepest up a constant ráttle  
Joyous as my children's práttele,  
Wèlcome to the nòrth again !  
Wèlcome to mine ear thy strain !  
Wèlcome to mine eyes the sight  
Of thy bùff, thy black and wíte !

- 4 How beautiful is the rain !  
 After the dust and heat,  
 In the broad and fiery street,  
 In the narrow lane,  
 How beautiful is the rain !  
 How it clatters along the roofs,  
 Like the tramp of hoofs !  
 How it gushes and struggles out  
 From the throat of the overflowing spout !

\* \* \* \* \*

In the country, on every side,  
 Where far and wide,  
 Like a leopard's tawny and spotted hide,  
 Stretches the plain,  
 To the dry grass and the drier grain,  
 How welcome is the rain !

- 5 From the work-shop of the Golden Key there issued forth a tinkling sound, so merry and good-humored that it suggested the idea of some one working blithely, and made quite pleasant music. Tink, tink, tink — clear as a silver bell, and audible at every pause of the street's harsher noises, as though it said, "I don't care ; nothing puts me out ; I am resolved to be happy."

- 6 Bonny sweet marjoram was in flower,  
 The pinks had come with their spices  
 sweet ;  
 Through the village sounded the Sabbath  
 bell,

And the reverent people flocked down the  
street.  
Little Elizabeth, prim and pale,  
A decorous little Puritan maid,  
Walked soberly up the meeting-house hill  
With a look on her face as if she prayed.

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## ASPIRATE.

1 Then he climbed to the tower of the chùrch,  
Up the wooden stairs with stealthy tread,  
To the belfry-chamber overhead,  
And startled the pigeons from their perch  
On the sombre rafters, that round him  
made  
Masses and moving shapes of shade.

2 Ah! gentlemen, that was a dreadful mis-  
tåke! Such a secret can be safe nòwhere. The  
whole creation of Gòd has neither nook nor còr-  
ner where the guilty can bestow it and say it is —  
sàfe!

3 But that I am forbíd  
To tell the secrets of my prison-house,  
I could a tale unfold whose lightest wòrd  
Would harrow up thy soul and frèeze thy  
young blood.

4 What made Mabel's cheek so pàle?  
What made Mabel's lips so white?  
Did she see the helpless sàil

That tossing here and there,  
Like a feather in the air,  
Went dówn and out of síght?

- 5 “O, Fàther! I see a gleaming light,  
O, sày, what may it be?”  
But the father answered never a wòrd,  
A frozen còrpse was he.  
Lashed to the hélm, all stiff and stark,  
With his face turned to the skíes,  
The lantern gleamed through the gleaming  
snow  
On his fixed and glassy èyes.

- 6 Peàce! within his chamber  
Lòw the mighty lies;  
With a cloud of drèams on his noble brow,  
And a wàndering in his eye.

Shut the proud, bright sunshine  
From the fading sight!  
There needs no ray by the bed of déath  
Save the holy tàper's light.

Sìng, for him, the victor,  
Sìng — but lòw, sing lòw!  
A soft, sad miserère chant  
For a soul about to go!

- 7 Alòne, through gloomy forest shades  
A sòldier went by night;  
No móonbeam pierced the dusky glades  
No stàr shed guiding light.

## OROTUND.

- 1 Now, by your children's cradles — now by  
your fathers' graves,  
Be mèn to-day, Quirites, or be forever slàves!
- 2 In lofty sounds that reached  
Their utmost rànk, called Hector to his  
host:  
“Now prèss them! Now, ye Trojans, steed-  
renowned,  
Rush òn! break through the Grecian ram-  
part! hurl  
At once devouring flàmes into the fleet!”
- 3 Up with our banner bright,  
Sprinkled with starry light,  
Spread its fair emblems from moun'tain to  
shòre;  
While through the sounding sky,  
Lòud rings the nation's cry —  
Únion and Líberty! — òne evermore!
- 4 Still, still, whene'er the battle-word  
Is Líberty — when men do stand  
For jústice and their native lánd,  
Then Heaven blèss the Swòrd!
- 5 The bell of Ghent responded o'er lagoon and  
dike of sand,  
I am Ròland! I am Ròland! there is vìctory  
in the land!



- 6 Töll, Rōland, töll !  
Not only in old St. Bávon's tower ;  
Not only at the mídnight hour,  
Not now from Schéldt to Zuyder Zée,  
But èverywhere from sea to sèa !  
Wherèver Freedom's foe awaits,  
Within the wálls or at the gâtes !  
Töll, Rōland, töll !  
To àrms ! to àrms ! Ring òut the call,  
Till answers every hero's breast  
From North to South, from East to Wèst,  
In còttage, márt, or lordly hàll !
- 7 Lōrd of the Wínds ! I feel thee nìgh,  
I know thy breath in the burning sky !  
And I wait with a thrill in every vèin,  
For the coming of the hùrricane !  
He is còme ! he is còme ! do ye not behold  
His ample robes on the wind unrolled ?  
Gīant of āir ! we bid thee hàil !  
How his gray skirts toss in the whirling  
gale ;  
How his huge and writhing arms are bent  
To clasp the zone of the firmament,  
And fold at length, in his dark embrace,  
From móuntain to móuntain the visible  
space.
- 8 The war, then, must go òn. We must fight  
it through. And since the war must go ón, why  
put off longer the Declaration of Indèpendence ?

## CHAPTER VIII.

*EMPHASIS.*

ONE of the most valuable exercises in reading is that of picking out the important words of a sentence or selection. It is wonderful how soon a class which has systematic drill on this topic improves in giving meaning to what is read, in going back of the words to what the words stand for, the thought.

As an experiment, I took a boy of twelve who had always attended the public schools, a boy of rather more than average ability, and asked him to read a piece of ordinary prose. He read listlessly and without much expression through half the extract, when I stopped him, and taking the first paragraph, began to pick out with him the important words. He brightened up instantly and we went on in this way through several paragraphs, the boy constantly becoming more inter-

ested until he finally exclaimed, "Well, I never studied reading in this way before," and added, "You ought to hear some of the boys at our school read; they don't put any meaning at all into it." (The simple fact was, the boy had been made to see that the author meant something when he put words on paper; when he got hold of that idea he entered, to an extent, into the delight of the author himself.) The exercises in emphasis may be varied, and should be adapted to the age and average ability of the class, but they should be used in the youngest as well as oldest classes; in fact, as soon as children begin to read at all they should be taught to consider words simply as symbols, and should be encouraged to look for the thought.

On the other hand, nothing so inspires an advanced class as the feeling that they are getting a peep into the workshop of the author's brain and trying to decide how he himself would probably deliver his own thought. Mr. John Tetlow, Head Master of the Girls' High and Latin Schools of Boston, in talking to his pupils on the subject of reading, once said, "I consider the balancing of one word with another, to decide which most

clearly brings out the thought and should therefore be the emphatic word, to be one of the most valuable mental exercises."

Let us now take some practical work in emphasis. We will begin with sentences for younger pupils. The following sentence is written upon the board :

"I saw a dog in the street."

The teacher says, "Charley, please read this sentence."

Charley reads the sentence without expression as so many words.

Teacher, "*What* was it you saw, Charley?"

"A *dog*!"

Teacher, "Well, now read the sentence again and *tell* us what you saw. We weren't there, you know."

Charley reads again, "I saw a *dog* in the street."

Teacher, "And now, class, suppose Tommy had been in the street with Charley and they were telling us afterward what they had seen. Tommy had just said, "I saw a *horse* in the street and *then* Charley spoke; how would he have said it then, Harry?"

He would have said, "*I* saw a *dog* in the street."

Teacher, "Yes, and now suppose Charley himself had said to us just before this, 'I saw a *cat* in a *window*,' and then went on to say, 'and I saw a dog in the street'" — the teacher reads this last clause without emphasis — "how would he say it now, Joe?"

Joe, "He would say, 'I saw a *cat* in a *window*, and I saw a *dog* in the *street*.'"

Teacher, "Yes, he didn't see the dog in the *window*, but, in the — what, class?"

"In the *street*."

Different members of the class should here be called upon to read these sentences in the ways which bring out the various meanings; they should then be encouraged to give the teacher a sentence themselves which may be written upon the board and studied in like manner with special reference to the emphasis; these sentences should be taken from their reading lessons when practicable, and may be followed by short extracts of prose and poetry, which may sometimes be selected by the teacher, sometimes brought into the class by the children themselves. Contrasts

of meaning should be used frequently as more easily grasped by the childish mind. As —

“When you give *me* an *apple*, I will give *you* an *orange*.”

The teacher will easily add other sentences to those given; it must be borne in mind that the main thing is to encourage the children to *think*.

When this is done, there will be much less monotony and listlessness in the manner of reading, and the work done in this particular department will, I know from experience, tell in other departments. Teachers sometimes say to me, “But we haven’t time to go into it in this detailed way,” and I always reply, “You overrate the amount of time necessary to be taken; five or ten minutes at the beginning of the lesson two or three times a week, used in this way would accomplish much, and if the exercise were conducted in a spirited manner, would rouse the pupils so that the whole lesson would have a *snap* to it which it would otherwise lack. The usual practice of reading around the class in rotation with little or no criticism, in many cases simply confirms bad habits, and while a certain amount of this rotation reading is necessary in order to teach

familiarity with words and fluency, it should be offset by careful drill work at stated intervals, with the object of aiding the pupils to break up monotony and acquire expression and variety.

Mr. S. S. Taylor, Sup't of Schools in St. Paul, Minn., says, "I have sometimes thought less reading in some classes would be wise, unless more attention is given by the teachers to the *style* of reading."

We will now take a lesson in emphasis for older pupils. The following extract having been written upon the board, the pupils are requested to look it over carefully and be ready to point out the important words :

"One of the illusions is, that the present hour is not the critical, decisive hour. Write it on your hearts that every day is the best day in the year."

Teacher, "Who will give me the meaning of the word 'illusions'?"

No hand is raised. Teacher, "I will put it into a new sentence—It is an illusion that a lesson can be learned without study."

Miss C, "I think it means 'mistake'."

Miss B, "A false idea."

Miss A, "A vain thought."

Teacher, "Yes, you have all caught the meaning—perhaps 'a mistaken fancy' is a good definition. Now, who will put the word 'decisive' into a new sentence that I may be sure you understand its meaning?"

Miss S, "The battle of Gettysburg was a decisive one."

Miss N, "It was a decisive moment."

Teacher, "And now for the meaning?"

Miss H, "Important."

Miss A, "I think it means just about the same as critical."

Teacher, "Yes, you are right; have you any questions to ask before some one is sent to the board to mark the important words?"

Miss A, "I should like to know whether something has been said previously about illusions?"

Teacher, "Ah! I see why you ask that question; suppose I say 'yes,' what will then be your first emphatic word?"

Miss A, "One."

Teacher, "Yes, but you may consider the extract by itself, as having no connection with anything which has gone before; what will now be your first emphatic word?"



Miss A, "Illusions."

Teacher, "Right, and why?"

Miss A, "Because that is what we are going to talk about, the subject we are introducing."

Teacher, "Miss H, you may go to the board and underline the words which you consider *most* important. Class, why do I emphasize the word 'most'?"

"Because we are apt to emphasize too much."

Teacher, "And what bad effect does that have?"

"It gives a jerky effect to the reading, and takes away from its strength."

Miss H emphasizes the extract as follows:

"One of the *illusions* is, that the *present* hour is not the *critical, decisive* hour. *Write* it on your hearts that *every day* is the *best day* in the *year*."

Teacher, "Class, notice the words emphasized and criticise if you wish."

Miss R, "I don't see why 'hour' shouldn't be emphasized — 'the present *hour*'."

Several hands are raised to reply to this criticism.

Miss L, "I think 'hour' here simply stands

for time, and the thought is that *now*, the *present* time, is the best time."

Teacher, "Good! And Miss J, what have you to say?"

Miss J, "I think Miss R's answer is a good one, but there is another reason, too, it seems to me: we know 'critical' and 'decisive' are important, and if they are emphasized, 'present' must be, also."

Teacher, "Why, Miss J?"

"Because 'present' has the same relation to the first 'hour' which 'critical' and 'decisive' have to the second, and so, if one is taken the other must be."

Teacher, "Yes, Miss J. I catch your idea; it is not time as time which is important, but the *kind* of time, the *present* time, the *critical* time, etc. Miss D, you have a criticism to offer, I think."

Miss D, "I should emphasize 'hearts' rather than 'write'."

Teacher, "Miss H, why did you mark 'write'?"

Miss H, "I think my idea was that we should put it on our heart in such a way that it should not be erased easily."

Teacher, "Well, Miss D, what is your reason for preferring the word 'hearts'?"

Miss D, "Why, it seems to me that the heart is the best place to put it, that it would stay there and be remembered."

Teacher, "You both have very nearly the same thought. One wants it put in such a *way* that it cannot be erased easily, and the other wishes it put in such a *place* that it will not be lost sight of, considering the heart as the most sacred place. We will let the class decide the question. I think each position has been well defended, and you must remember that emphasis is not always an arbitrary thing, that is, one person cannot decide it for all, since, in many cases, it depends upon the different ways in which the thought is grasped." The teacher puts the question to vote; a majority decide in favor of the word "hearts."

Teacher, "Have you anything further to say?"

Miss A, "I think it is not necessary to emphasize the word 'day'; '*every day* is the *best* day' — 'day' means time again just as 'hour' did; I think the chief words in that last sentence are 'every' and 'best' and 'year.'"

Teacher, "I think you are right. Miss H. may now make corrections."

When the corrections are made the extract is found to be emphasized as follows :

"One of the *illusions* is, that the *present* hour is not the *critical, decisive* hour. Write it on your *hearts* that *every* day is the *best* day in the *year*."

One of the pupils is now called upon to read the selection. It will be found at the end of such an exercise as the foregoing that more close thinking has been done on the part of the pupils than in half a dozen ordinary reading lessons, and occasional practise of a similar nature will do much to rouse their perceptive faculties. The extracts given below will be found to be adapted to work in emphasis.

---

#### FOR YOUNGER PUPILS.

1 *Some* men will learn more in a journey of *ten miles* than others in a trip *round the world*.<sup>1</sup>

<sup>1</sup> In the expression "round the world" it will be seen that the three words are necessarily united; in such a case, the last word of the phrase receives the emphasis.

2 *Harry* is a *trustworthy* boy ; he always tells me a story *exactly* as it *happened*.

3 He *prayeth* best who *loveth* best  
All things, both *great* and *small*,  
For the dear *God* who loveth *us*,  
He made and loveth *all*.

4 A boy can never be a *true gentleman* in *manner* until he is a true gentleman at *heart*.

5 For every *evil under the sun*,  
There's a *remedy* or there's *none* ;  
If there *is* one try and *find* it,  
If there *isn't* never *mind* it.

6 'Tis *education* forms the common mind ;  
Just as the *twig* is *bent* the *tree's* inclined.

7 If *Wisdom's* ways you'd wisely seek,  
    *Five things* observe with *care* ;  
Of whom you speak, to whom you speak,  
    And *how* and *when* and *where*.

8 That *best* portion of a good man's life,  
His little *nameless*, *unremembered* acts  
Of *kindness* and of *love*,

9 *Ill habits* gather by *unseen* degrees,  
As *brooks* make *rivers*, *rivers* run to *seas*.

- 10 Speak *clearly*, if you speak at *all*;  
Carve every *word* before you let it fall.
- 11 The *mountain* and the *squirrel*  
Had a *quarrel*;  
And the former called the latter "Little  
Prig."  
Bun replied, "You are doubtless *very big*;  
But all *sorts* of things and weather  
Must be taken in *together*  
To make up a *year*  
And a *sphere*,  
And I think it no *disgrace*,  
To occupy *my* place,  
If I'm not so *large* as *you*,  
You are not so *small* as *I*,  
And not *half* so *spry*,  
I'll not deny you make  
A very pretty *squirrel track*;  
Talents *differ*; all is well and wisely put;  
If *I* cannot carry *forests* on my back,  
Neither can *you* crack a *nut*.
- 

## FOR OLDER PUPILS.

1 When a man has not a good reason for *doing*  
a thing, he has *one* good reason for *letting it alone*.

2 The *truest* test of civilization is not the  
*census* or the *size of cities*, nor the *crops*. *No*,  
but the *kind of men* the country turns out.

3 The truer we *become*, the more *unerringly* we know the *ring* of truth.

4 The *difference* between men consists, in great *measure*, in the *intelligence* of their *observation*. The *Russian proverb* says of the *non-observant* man, "He goes through the *forest* and sees no *fire-wood*."

5 When a man does a *noble act*, *date* him from *that*. *Forget* his *faults*. Let his *noble act* be the standpoint from which you regard him. There is *much* that is *good* in the *worst* of men.

6 I dare do all that may *become* a man ;  
Who dares do *more* is *none*.

7 *True worth* is in *being*, not *seeming*—  
In *doing* each day that goes by  
Some *little good*—not in *dreaming*  
Of *great things* to do *by and by* ;

For whatever men say in their blindness  
And spite of the *fancies* of youth,  
There is *nothing* so *kingly* as *kindness*  
And nothing so *royal* as *truth*.

[Coriolanus, Enraged by the Accusation of the Tribunes.]

8 Call me their *traitor*! Thou *injurious* Tri-  
bune!  
Within thine eyes sat *twenty thousand*  
deaths,

In thine hands clutched as many *millions*,  
In thy lying tongue BOTH numbers I should  
say  
Thou LIEST unto thee, with a voice as *free*  
As I do pray the *Gods*.

- 9 *Truth* forever on the *scaffold*,  
    *Wrong* forever on the *throne* ;  
Yet that scaffold *sways* the *future*,  
    And behind the dim unknown,  
Standeth *God* within the shadow,  
    Keeping watch above his own.



## CHAPTER IX.

*FORCE.*

**F**ORCE may be defined as the *amount* of voice necessary for the delivery of a selection and should vary in degree according to the intensity of feeling or emotion to be expressed.

The gentlest tone should be elastic and full of life, while in loud force there should be no straining of the vocal organs.

It is a valuable practice to train the pupils to send their gentlest tones to a distance; *i. e.*, let them while using gentle force still recognize the fact that they are to fill a large room with their voice.

To attain this end, let some one of the class be asked to go to the back of the room; the pupil reading, with his voice still kept at gentle force, is then required to make this critic understand what is read, the latter having no book.

It is a good plan to request the critic to repeat line for line what is read to him. In this way both the critic and reader obtain practice in force and also, incidentally, in articulation, since the fact that they are striving to make themselves understood causes them to exercise a care in this regard.

Without some such practice as this gentle force is apt to become simply a tone of voice so low and lifeless as to be scarcely heard.

It is necessary in using either degree of force that the lungs should be kept well filled and care should be taken to train the pupils to avoid the fault of allowing too much breath to be used in the formation of the first few words of a sentence, thus causing the voice to drop lifeless at the end of the sentence.



#### GENTLE FORCE.

- 1 O, the sweet, sweet lapsing of the tide,  
Through the still hours of the golden  
afternoon!  
O, the warm, red sunshine, far and wide,  
Falling soft as in the crowning days of  
June!

Calls the gray sàndpiper from the quiet  
shore,  
Weave the swállows light and mùsic  
through the air,  
Chants the sparrow all his pleasure o'er and  
ò'er,  
Sings and smiles the Spring, and sparkles  
èverywhere.

2 Dear, gentle, patient, noble Nell was deàd.  
Her little bîrd—a poor slight thing the pressure  
of a finger would have crushed—was stirring  
nimble in its cage; and the strong heart of its  
child místress was mute and mòtionless forèver.

3 Around this lovely valley rise  
The purple hills of Pàradise.  
O, softly on yon banks of haze  
Her rosy face the Sùmmer lays!  
Becalmed along the azure sky,  
The argosies of Clòudland lie,  
Whose shores, with many a shining rift,  
Far off their pearl-white pèaks uplift.

4 I chatter, chatter, as I flow  
To join the brimming river;  
For men may cóme, and men may gò,  
But Í go on forèver.

I murmur under moon and stars  
In brambly wildernesses;  
I linger by my shingly bàrs;  
I loiter by my crèsses;

And out again I curve and flow  
 To join the brimming river ;  
 For men may come, and men may go,  
 But I go on forèver.

- 5 Father, guide me ! Day declines ;  
 Hollow winds are in the pines :  
 Darkly waves each giant bough  
 O'er the sky's last crimson glow ;  
 Hushed is now the convent's bell,  
 Which erewhile, with breezy swell,  
 From the purple mountains bore  
 Greeting to the sunset shore ;  
 Now the sailor's vesper-hymn  
                   Dies away.  
 Father, in the forest dim  
                   Be my stay !

- 6 Was it the chime of a tiny bell  
 That came so sweet to my dreaming ear,  
 Like the silvery tones of a fairy's shell,  
 That the winds on the beach, so  
 Mellow and clear ?

\*            \*            \*            \*            \*

Hark ! the notes on my ear that play  
 Are set to words ; as they float, they say,  
 " Passing away, passing away ! "

- 7 Hark ! the vesper call to prayer,  
       As slow the orb of daylight sets,  
 Is rising sweetly on the air  
       From Syria's thousand minarets.

- 8 The cálm, that cometh after all,  
 Looked sweetly down at close of day,  
 Where friend and fòe commingled lay  
 Like leaves of fòrest as they fall.

\*            \*            \*            \*            \*

You might have heard the crickets trill,  
 Or night-birds calling from the hill,  
 The place was so profoundly still.

- 9 “Coo! Coo! Coo!” says Arné calling the  
 doves at Mendon:  
 A sòund, a mótion, a flash of wings;  
 They are gòne, like a dream of heavenly  
     things;  
 The doves have flòwn, and the porch is stìll,  
 And the shadows gather on vale and hill,  
 Then sinks the sun, and the tremulous  
     breeze  
 Stirs in the tremulous maple-trees;  
 While love and peàce, as the night comes  
     down,  
 Brood over quiet Mendon.

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### MODERATE FORCE.

1 The illustrious Spinola upon hearing of the death of a friend, inquired of what disease he died.

“Of having nothing to dò,” said the person who mentioned it.

“Enough,” said Spinola, “to kill a gèneral.”

- 2 Small service is true service while it lasts ;  
Of friends, however humble, spurn not  
    one ;  
The daisy, by the shadow that it casts,  
Protects the lingering dew-drop from the  
    sun.
- 3 Heaven is not gained in a single bound ;  
But we build the ladder by which we rise  
From the lowly earth to the vaulted skies,  
And we mount to its summit round by round.
- 4 When a Persian soldier was reviling Alexander the Great, his officer reprimanded him by saying, "Sir, you were paid to fight against Alexander, not to rail at him."
- 5 A commonplace life, we say, and we sigh ;  
But why should we sigh as we say ?  
The commonplace sun in the commonplace  
    sky  
Makes up the commonplace day.  
The moon and the stars are commonplace  
    things,  
And the flower that blooms and the bird that  
    sings ;  
But dark were the world and sad our lot  
If the flowers failed and the sun shone not ;  
And God, who studies each separate soul,  
Out of commonplace lives makes His beautiful whole.

## LOUD FORCE.

- 1 "Now, lads," the sheriff shouted, "you are  
strong like Norway's rock,  
A hundred crowns I give to him who breaks  
the lumber-lock."
- 2 "Who dares?" this was the patriot's cry,  
As striding from the desk he came,  
"Come out with me in Freedom's name,  
For her to live, for her to die?"  
A hundred hands flung up reply,  
A hundred voices answered — "I."
- 3 A voice came down the wild wind,  
"Hò! ship ahoy!" its cry.  
"Our stout Three Bells of Glasgow  
Shall lay till daylight by!"
- 4 "Hurrah! hurrah for Shèridan,  
Hurrah! hurrah for horse and man!  
Here is the steed that saved the day,  
By carrying Shèridan into the fight,  
From Winchester twenty miles away."
- 5 "General, come lead us!" loud the cry,  
From a brave band was ringing,  
"Lead us, and we will stop, or die —  
That battery's awful singing."
- 6 Right graciously he smiled on us, as rolled  
from wing to wing,  
Down all our line, in deafening shout, "God  
save our lord, the King."

- 7 Hurràh! the life-boat dashes òn,  
 Though darkly the reef may frown;  
 The rock is there—the ship is gone  
 Full twenty fathoms dòn;  
 But, cheered by hope, the seamen cope  
 With the billows single-hànded:  
 They are all in the bòat!—hurràh! they're  
 aflòat!  
 And now they are safely l ànded,  
 By the life-boat!
- 8 The Turk awòke;  
 \* \* \* \* \*  
 He woke to hear his sentries shriek,  
 “To àrms!—they còmè!—The Grèek! The  
 Grèek!”
- 9 Send forth the glad, exulting cry,  
 From every hìll, by every sèa,  
 In shouts proclaim the great decree,  
 “All chains are bùrst, all men are frèe,”  
 Hurràh! hurràh! hurràh!
- 10 It is dònè!  
 Clang of bèll and roar of gùn!  
 Send the tidings up and dòn,  
 How the bèlfries rock and rèel!  
 How the great gùns, peal on peal,  
 Fling the joy from town to tòwn!



## CHAPTER X.

*PITCH OR MODULATION.*

THE general pitch of voice is determined by the emotion to be expressed. Thus, a selection of which the chief emotion is one of joy and animation would require a high pitch, while in the expression of awe and solemnity the voice would naturally sink to a lower pitch.

Pupils should receive frequent drill upon this subject of pitch, as nothing tends so surely to produce monotony as the use of the voice on one unvarying tone.

High pitch is used in portraying emotions expressive of joy, excitement, pity and tenderness.

Middle pitch is required in ordinary descriptive and narrative reading.

Low pitch is used to express awe, solemnity and reverence.

## HIGH PITCH.

- 1 And lo! as he looks, on the belfry's height  
 A glimmer, and then a gleam of light!  
     He springs to the saddle, the bridle he  
     turns,  
 But lingers and gazes, till full on his sight  
     A second lamp in the belfry burns.
  
- 2 And what is so rare as a day in June?  
 Then if ever come perfect days;  
     \*           \*           \*           \*           \*           \*  
 Joy comes, grief goes, we know not how;  
 Everything is happy now,  
 Everything is upward striving;  
 'Tis as easy now for the heart to be true  
 As for grass to be green or skies to be blue,  
 'Tis the natural way of living;
  
- 3 Now we're off like the winds to the plains  
     whence they came,  
 And the rapture of motion is thrilling my  
     frame!  
 Òn! òn! speeds my courser, scarce printing  
     the sòd,  
 Scarce crushing the daisy to mark where he  
     trod!  
 Òn! òn! like a deer when the hound's early  
     bay  
 Awakes the wild echoes; away and away!  
 Still faster, still faster he leaps at my cheer,  
 Till the rush of the startled air whirs in my  
     ear!

- 4 With storm-daring pinion and sun-gazing eye,  
The gray forest eagle is king of the sky!

\* \* \* \* \*

To the flash of the lightning his eye casts a  
gleam,  
To the shriek of the wild blast he echoes his  
scream,  
And with front like a warrior that speeds to  
the fray,  
And a clapping of pinions, he's up and away!  
Away, oh, away soars the fearless and free!  
What reck's he the sky's strife? its monarch  
is he!  
The lightning darts round him, undaunted  
his sight!  
The blast sweeps against him — unwavered  
his flight!  
High upward, still upward, he wheels, till his  
form  
Is lost in the black scowling gloom of the  
storm.

---

### MIDDLE PITCH.

- 1 Flower in the crannied wall  
I pluck you out of the crannies —  
Hold you here, root and all in my hand,  
Little flower — but if I could understand  
What you are, root and all, and all in all,  
I should know what God and man is.

2 “Handsome is that handsome does — hold up  
your heads, girls,” was the language of Primrose

in the play while addressing her daughters. The worthy matron was right. What is good-looking, as Horace Smith remarks, but looking good? Be good, be womanly, be gentle, generous in your sympathies, heedful of the well-being of all around you; and, my word for it, you will not lack kind words of admiration. Living and pleasant associations will gather around you.

- 3 In the darkness as in daylight,  
On the water as on land;  
God's eye is looking on us  
And beneath us is His hand!  
Death will find us soon or later,  
On the deck or in the cot;  
And we cannot meet him better,  
Than in working out our lot.

4 The following incident exhibits in a happy light the difference between moral and physical courage:

At the battle of Waterloo two French officers were advancing to charge a much superior force. The danger was imminent, and one of them displayed evident signs of fear. The other, observing it, said to him, "Sir, I believe you are frightened."

"Yes," returned the other, "I am; and if you were half as much frightened, you would run away."

The br̃ave man is not he who feels no f̃ear,  
For that were stupid and irr̃ational ;  
But he whose noble soul its fear subd̃ues,  
And bravely d̃ares the danger nature shr̃inks  
from.

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## LOW PITCH.

- 1 Br̃ak, br̃ak, br̃ak,  
On thy cōld gr̃ay stōnes, O s̃ea !  
And I would that my tongue could utter  
The thōughts that arise in me.
- 2 Heāvy and sōlemn,  
A clōdy cōlumn,  
Through the green plain they m̃arching come  
Meāsureless spr̃ead, like a table dr̃ead,  
For the wild, grim dice of the iron game.  
Looks are bent on the shaking grōund,  
Hearts beat low with a kñelling sound.
- 3 Ah ! he came in with the t̃ide — all alōne !  
Tossed upon the shining sands,  
Ghastly f̃ace, and clutching h̃ands,  
Sea-weed tangled in his h̃air,  
Bruised and t̃orn his f̃orehead fair ;  
Thus he came in with the t̃ide — all alōne !
- 4 By day its voice is low and light ;  
But in the silent dead of night,  
Distinct as a passing f̃ootstep's fall,

It echoes along the vacant hall,  
Along the ceiling, along the floor,  
And seems to say, at each chamber door —  
“Forēver — Nēver! Nēver — forēver!”

- 5 Tread sòftly — bow the hèad, in reverent  
    silence bow;  
No passing bell doth toll, yet an immortal  
    sòul

    Is passing now.  
Strānger, however great, with lowly rēver-  
    ence bow;  
There's one in that poor shéd, one by that  
    paltry béd,  
    Grèater than thou.

- 6 Tōll, tōll, tōll,  
Thou bell by bìllows swung!  
And night and dáy thy warning words  
Repeat with mournful tongue,  
Toll for the queenly bòat  
Wrècked on yon rocky shore;  
Seà-weed is in her palace-halls;  
She rides the surge no more.

## CHAPTER XI.

*RATE OF MOVEMENT.*

MUCH of the lifelessness of ordinary reading comes from the pupils' keeping throughout to the same rate of movement. Pupils should be taught to vary the movement according to the thought or feeling. In deciding this, their knowledge of key-words will come into use. They should have frequent practice on extracts illustrating the different rates of movement, when attention should be called to the emotion portrayed. They will thus be made to realize that when a person is roused, excited, anxious or nervous, he is apt to speak more quickly than when he is calm or quiet, and that emotions of tenderness, gentleness, dignity and solemnity require a slower rate of movement than do those which are indicative of excessive joy or violent passion.

Such contrasted extracts as the following will help to make this plain to the pupil. Extracts which have the same number are to be used together.

1 Quick, quick, throw me the rope!

1 Slowly and sadly we laid him down.

2 Then up sprang<sup>1</sup> Appius Claudius :

“Stòp him ; alíve or deàd !

Ten thousand pounds of còpper to the man  
who brings his head.”

2 John said slowly, “Well, I can’t decide that yet ; I must think it òver.”

3 She cries to her horse, “Fàster, Prince, oh, fàster ! the enemy is almost upòn us.”

3 The day, the night dragged slowly by.

4 Through flashing sàbres,  
Through a stormy hail of léad,  
The good Thessalian charger  
Up the slopes of òlives sped.

4 Hàrk ! from the battlements of yonder tower  
The solemn bell has tolled the mìdnight  
hour.

<sup>1</sup> Call the pupils’ attention to the key-word “sprang,” which indicates excitement and hurried action.



5 Quick! man the life-boat! see yon bark,  
That drives before the blast!  
There's a rock ahead, the fog is dark,  
And the storm comes thick and fast.

5 The day is done, and the darkness  
Falls from the wings of Night,  
As a feather is wafted downward  
From an eagle in his flight.

6 Swifter and swifter across the foam the quivering boat leaped over the track.

6 See how beneath the moonbeam's smile,  
Yon little billow heaves its breast,  
And foams and sparkles for a while,  
And murmuring then subsides to rest.

In the extracts given below, the teacher will do well to train the pupil to recognize the *reason* for the particular rate of movement specified. The exercise will thus be to him a valuable means of developing the critical faculty and cultivating the taste.

#### RAPID MOVEMENT.

1 Away! Away! And on we dash!  
Torrents less rapid and less rash,  
Away, Away, my steed and I,  
Upon the pinions of the wind,  
All human dwellings left behind.

- 2 A hurry of hoofs in a village street,  
A shape in the moonlight, a bulk in the dark,  
And beneath from the pebbles in passing, a  
spark  
Struck out by a steed flying fearless and  
fleet.
- 3 News of battle! — News of battle!  
Hark! 'tis ringing down the street;  
And the archways and the pavement  
Bear the clang of hurrying feet.
- 4 Quick gallops up with headlong speed,  
A noble count on noble steed!  
And lo! on high his fingers hold  
A purse well stored with shining gold.  
“Two hundred pistoles for the man who shall  
save  
Yon perishing wretch from the yawning  
grave.”
- 5 Out — out into the darkness —  
Faster and still more fast;  
The smooth grass flies behind her,  
The chestnut wood is past;  
  
She looks up; clouds are heavy;  
Why is her steed so slow?  
Scarcely the wind beside them  
Can pass them as they go.
- 6 Speed, Malise, speed! the dun deer's hide  
On fleeter foot was never tied,

Spèed, Mălise, spèed ! such cause of haste  
Thine active sinews never braced.

\* \* \* \* \*

The crag is hìgh, the scaur is dèep ;  
Yet shrink nòt from the desperate leap ;  
Pàrched are thy burning lips and brow,  
Yet by the fountain pause not now,  
Herald of báttle, fáte and féar  
Stretch ònward in thy fleet career ;  
Dánger, déath and warrior dèed  
Are in thy course — spèed, Mălise, spèed.

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#### MODERATE MOVEMENT.

1 Well to súffer is divìne ;  
Pass the watchword down the line ;  
Pass the countersign : “ Endùre.”  
Not to him who rashly dáres,  
But to him who nobly beàrs,  
Is the victor’s garland sure.

2 Howe’er it, be it seems to me,  
'Tis only nòble to be gòod ;  
Kind hearts are more than córonets.  
And simple fàith than Norman blòod.

3 I find the great thing in this world is not so  
much where we stánd, as in what direction we are  
mòving ; to reach the port of heaven, we must  
sail sometimes wíth the wind and sometimes

against it, but we must saïl, and not dríft, nor lie at ànchor.

- 4 To claim the Arctic came the sùn  
With banners of the burning zone,  
Unrolled upon their airy spars.  
They fròze beneath the light of stars;  
And there they float, those streamers old,  
Those Northern lights forever cold.
- 5 This I beheld or dreamed it in a dream :  
There spread a cloud of dùst along a plain ;  
And underneath the cloud, or in it, raged  
A furious bàttle, and men yèlled, and swords  
Shocked upon swords and shields. A prince's  
    bànnar  
Wávered, then staggered bàckward, hemmed  
    by foes.  
A cràven hung along the battle's edge,  
And thought, "Had I a sword of kéener  
    steel —  
That blue blade that the king's sòn bears —  
    but this  
Blunt thing!" — he snapd and flung it from  
    his hand,  
And lowering, crept awáy and left the fièld.  
Then came the king's sòn, wóunded, sore  
    bestéad,  
And wèaponless, and saw the broken sword,  
Hilt buried in the dry and trodden sand,  
And ran and snàtched it, and with battle-  
    shout  
Lifted afresh he hewed his enemy dówn,  
And saved a great càuse that heroic day.

## SLOW MOVEMENT.

1 Every moment of our lives, we breathe, stand, or move in the temple of the Most High; for the whole Universe is that temple. Wherever we go, the testimony to His power, the impress of His hand are there.

2 'Tis midnight's holy hour; and silence now  
Is brooding like a gentle spirit o'er  
The still and pulseless world. Hark! on the  
winds  
The bell's deep tones are swelling; 'tis the  
knell of the departed year.

3 Solemnly, mournfully,  
Dealing its dōle,  
The Curfew Bell  
Is beginning to toll.

Cover the émbers,  
And put out the light;  
Toil comes with the mórning,  
And rest with the nìght.

Dark grow the wíndows,  
And quenched is the fire;  
Sound fades into sílence,  
All footsteps retire.

Dārker and dārker  
The blāck shadows fāll;  
Sleep and oblivion  
Reign over àll.

- 4 No stir in the áir, no stir in the sèa,  
The ship was as still as she could be ;  
Her sails from heaven received no mòtion,  
Her keel was stèady in the ocean.

Without either sign or sound of their shock,  
The waves flowed over the Inchcape ròck,  
So little they róse, so little they féll,  
They did not mòve the Inchcape bèll.

## CHAPTER XII.

*TRANSITION.*

AFTER the pupils have gained a certain flexibility of voice from the practice of the exercises under inflection, rate of movement, force, etc., and have learned to distinguish quickly the key-word of an extract, thus determining its general style of delivery, and have also acquired some facility in picture-making, exercises in transition will do much in helping them to gain the power of changing easily in the expression of different emotions, and thus bringing into their reading a greater variety and a more appreciative interpretation of the thought and feeling. In all detached extracts which are given to the pupils for practice I think it well to talk over the selection with them first, trying to make it something more than words to them. A frequent practice of my own is to call up a picture for which the

words of the selection might stand, either giving the picture myself or, better, calling upon individual members of the class to do so, and correcting and supplying what may be necessary for a harmonious representation.

As an illustration of this method, let us consider the extract which follows; it is one in which I have always found pupils to be much interested and furnishes a fine example of transition :

- 1   Stand aside ! stand aside !  
     Leave a space far and wide  
     Till the R<sup>è</sup>giment forms on the track ;  
     Two soldiers in bl<sup>u</sup>e,  
     Two m<sup>è</sup>n — only twò  
     Stepped off and the Legion was back.
  
- 2   The hurrahs softly died  
     In the space far and wide,  
     As they w<sup>è</sup>lcomed the worn, weary men.  
     The drum on the hill grew suddenly st<sup>ì</sup>ll,  
     And the bugle was s<sup>ì</sup>lent again.

After the class has become sufficiently familiar with the words to read them easily from the board, I ask, "Who will make for us a picture from these words?"

Perhaps no pupil, at first, will be able to make



a distinct, clear-cut picture, but we shall get it by bits, as a mosaic.

One pupil says, "A regiment is coming home when the war is over." The question then arises, "Of how many men does a regiment consist?" This is to bring out the idea of the large number of men expected.

Another pupil says, "They are going to form on the track when they get out of the cars and march to the town hall." The question now arises, "Why should they go to the town hall?"

The pupils, particularly the boys, become interested in the idea of speeches, war songs, etc.

Another pupil now calls attention to the fact that only two men step off, whereupon some one, the teacher, perhaps, asks what it means, then, by saying in the next line that the "Legion was back"? There is here a pause which the teacher would do well not to break too quickly. Let the pupils do a little thinking and *feeling* first.

At length, some bright pupil who has the artistic temperament, that is, the susceptible, imaginative temperament, says hesitatingly, "I think — the man who wrote it — put it that way purposely,

so as to make it seem more sad. The people were expecting a great many men and only two came back. I suppose the rest were either dead or in hospitals—the two soldiers in blue made up the whole regiment.” And thus the question is fittingly answered, and the pupils begin, some of them, at least, to feel a thrill of admiration and pity. The picture may be further elaborated by bringing out the idea of the group of people clustered around the village station, containing the friends and relatives of the expected soldiers, the passing through the crowd of the word to fall back or “Stand aside!” as the train draws up, and the sudden hush that falls over the multitude as the two soldiers step off, the triumphant preparations being all silenced as they welcome the “worn, weary men.” After this emotional part has been developed, the pupils will be ready for the reading of the selection and will put into it much more feeling than they would have done if such a talk had not preceded actual practice. Now it will be comparatively easy to make them realize that the first three lines should be given with excited, rapid, loud and triumphant utterance, in the form somewhat

of a command, that there should be a sudden break before the fourth line which should be given with a tone of disappointed wonder, growing in the next two lines into anxiety and dread, and followed in the second stanza by a sudden, sorrowful *hush* of utterance, produced by a monotone inflection, a lower pitch of voice and a *feeling* of sympathetic awe.<sup>1</sup> In all such cases, the pupil should be taught to *see* the picture; that is, he should not be allowed simply to describe it to the class as if it were a representation of something which happened long ago and in which he had no personal interest, but should be asked to tell the story as if the event were happening at the time, he being one of those present. As a mechanical aid to this end, the pupil should be taught to look off, away from the class, while delivering the extract, as if he were actually seeing the crowd of people, the two soldiers, etc.

<sup>1</sup> Individual pupils whose feelings are not easily touched are often helped, unconsciously, to get into the right spirit by concert reading, *the feeling of the class* carrying them with it. And, in general, if the faults of heaviness and lifelessness are guarded against, concert reading may be made most beneficial to the pupils.

The following selections are to be used for practice in transition :

- 1 As quivering through its fleece of fláme,  
The sailing monster slow falls on the ánvil,  
All about the faces fiery grow.  
“Hurràh!” they shout, “leap òut! leap òut!”  
“Bàng! bàng!” the sledges go.

The “sailing monster” referred to is an anchor which is to be shaped upon the anvil. The key-words of the first two lines are “monster” and “slow,” of the third line the key-word is “fiery,” and of the last two “shout.” The picture presents itself of a group of swarthy men standing with uplifted sledges about a huge anchor which has just been drawn from the furnace and is being lowered to the anvil. The first two lines are to be read with slow movement and firm, strong utterance, low pitch and monotone inflection; on the third line the movement becomes more rapid and the pitch changes to a higher one, while on the last two lines the movement quickens still more and the tone of voice becomes loud and triumphant, the “bang! bang!” being given in such a way as to suggest the sound of the hammers.

- 2 Ye winds, ye unseen currents of the air,  
Softly ye played a few brief hours ago;  
Ye bore the murmuring beè, ye tossed the  
hair  
O'er maiden chèek, that took a frèsher glow.

How are ye chànged! Ye take the càta-  
ract's sound:  
Ye take the whirlpool's fury and its might,  
The mountains shùdder as ye sweep the  
ground;  
The valley woods lie pròne beneath your  
flight.

The first stanza is to be given with a gentle, quiet tone of voice, which abruptly changes in the second to a grander, fuller, stronger utterance with slow movement. "Softly" might be taken as the key-word of the first stanza, while "fury" and "might" would be appropriate key-words for the second.

- 3 Silence! They sée not, they hèar not,  
Tarrying there by the marge;  
Fòrward! Draw sàbre! Tròt! Gàllop!  
Chàrge! like a hùrricane charge!

The key-word of the first two lines is "silence!"  
The lines are to be read in an excited undertone,

while on the last two lines the voice should be raised to the loud tone of abrupt command.

- 4 But sèe! a faint and fitful light  
 Out on the howling sea;  
 'Tis a vèssel that seeks the hàrbor mouth .  
 As in dèath agony.

\* \* \* \* \*

Hàrk! a trùmpet note is heard;  
 And over the rage and over the roar  
 Of billowy thunders on the shore  
 Rings out the guiding wórd,  
 "The rope hold fàst, but quit the mást  
 At the trumpet signal 'Nòw!'"

- 5 "But I defy him! — lèt him come!"  
 Dòwn rang the massy cup,  
 While from its sheath the ready blàde  
 Came flashing half way up;  
 And, with the black and heavy plumes  
 Scarce trembling on his head,  
 There, in his dark, carved, oaken chair,  
 Old Rudiger sat — dèad!

- 6 At last the hands have digged through the  
 brànds,  
 They can see the awful stàirs,  
 And there falls a hush that is only stirred  
 By the weeping women's pràyers;  
 "Now, who will peril his limb and life,  
 In the damps of the dreadful mìnè?"  
 "I, I and I," a dozen cry,  
 As they forward step from line,

And down from the light and out of sight,  
 Man after man they go,  
 And now arise the unanswered cries  
 As they beat on the doors below.  
 Hark! hark! the barricades are down,  
 The torch lights further spread,  
 The doubt is past — they are found at last,  
 Dead, dead! two hundred dead!

\* \* \* \* \*

Two hundred men at yestermorn  
 With the work of the world to strive;  
 Two hundred yet when the day was set,  
 And not a soul alive!

- 7 The wreath is twined, the way is strewn, the  
 lordly train are met.  
 The streets are hung with coronals — why  
 stays the minstrel yet?  
 Shout! as an army shouts in joy around a  
 royal chief,  
 Bring forth the bard of chivalry, the bard of  
 love and grief!

Silence! forth we bring him  
 In his last array;  
 From love and grief the freed, tho' flown,  
 Way for the biere — make way!

- 8 How soft the music of those village bells,  
 Falling at intervals upon the ear  
 In cadence sweet! now dying all away,  
 Now pealing loud again, and louder still,  
 Clear and sonorous, as the gale comes on.

9 The voice of a bell has a human sense and sympathy. Now it rings out strong and clear like a shout from the heart of a boy; and now its mellow notes dwell and linger like sweet memories of childhood. In the solemn night it seems God's warning voice; and then, pitiless as fate, it beats with iron stroke the hours that make the little life of man.

10 Words are instruments of music. Some words sound out like drums; some breathe memories sweet as flutes; some call like a clarionet; some shout a charge like trumpets; some are sweet as children's talk; others rich as a mother's answering back.

















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